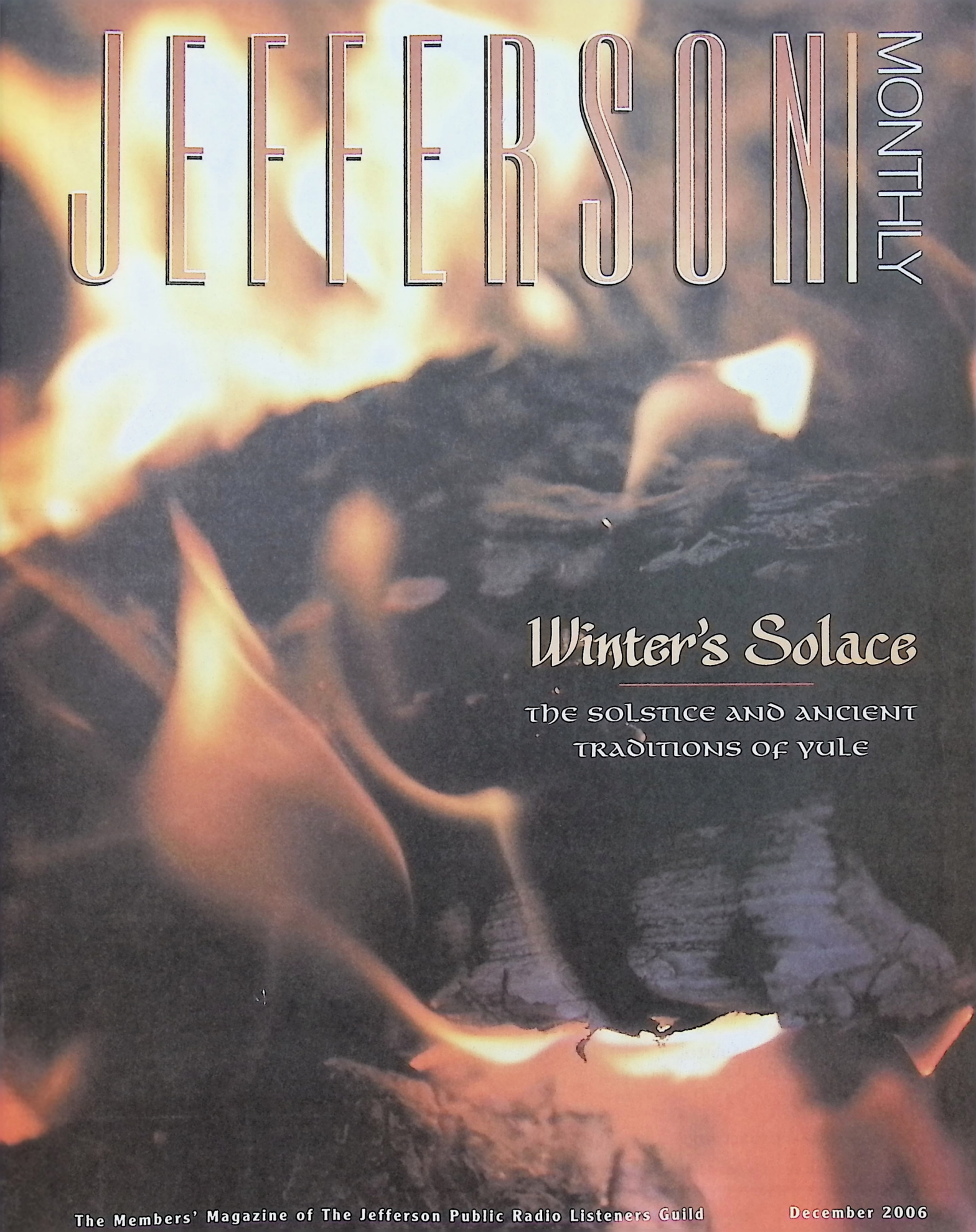
# JEFFERSON MONTHLY



## Winter's Solace

### The Solstice and Ancient Traditions of Yule

The Members' Magazine of The Jefferson Public Radio Listeners Guild

December 2006

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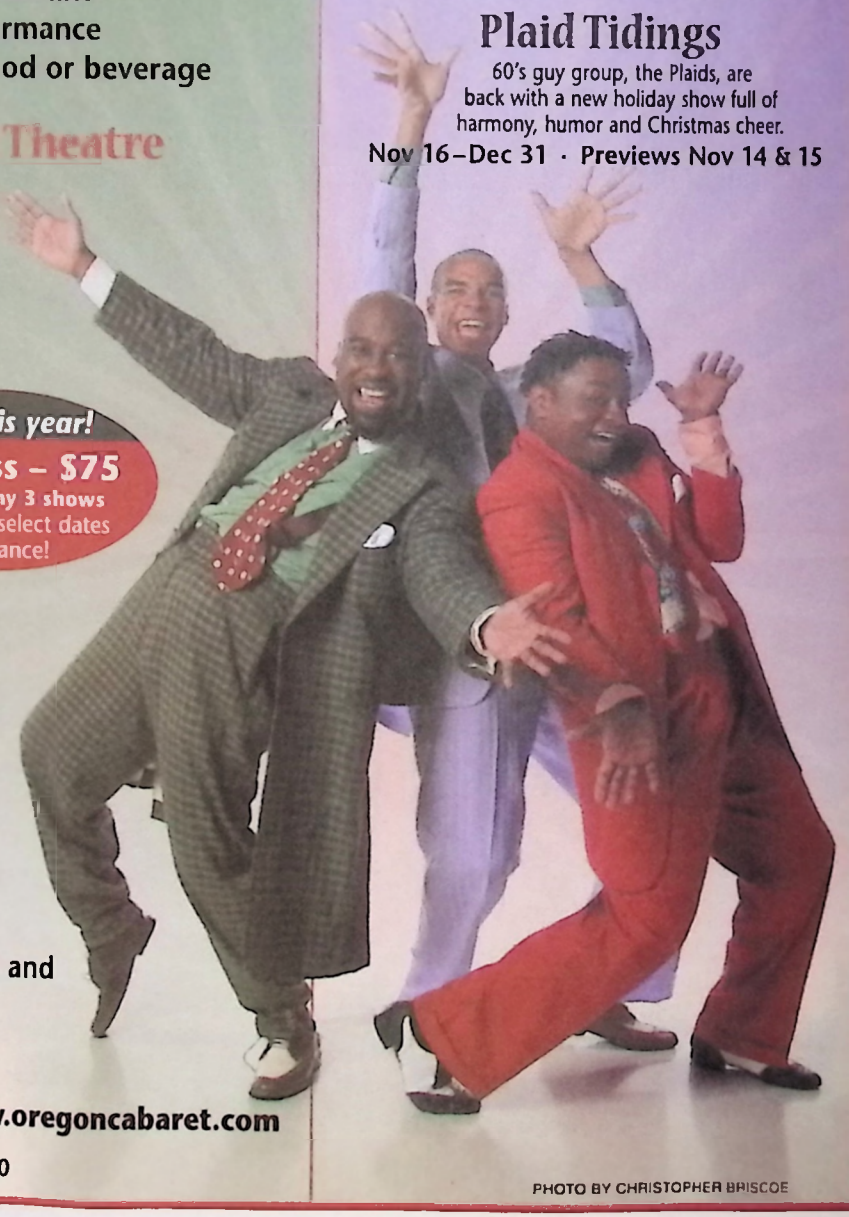


PHOTO BY CHRISTOPHER BRISCOE



On December 1st, the Sonos Handbell Choir performs at the Ross Ragland Theatre in Klamath Falls (see Artscene, p. 32 for details).



Gypsy Soul presents its 6th Annual Benefit Christmas Concert for WinterSpring on December 16th at the Historic Ashland Armory (see Artscene, p. 32 for details).






## ON THE COVER

Providing solace in the winter; as people wait for the sun to make its return, fire, ceremony and tradition provide warmth in otherwise cold and desolate times.


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DECEMBER 2006


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*The Solstice and Ancient Traditions of Yule*

*By Paula Bandy*

*In contemporary America, the holiday most familiar during these days of darkness is Christmas. Puritans shunned it because they were aware of its pagan roots. Christmas traditions as we know them, depicted by Charles Dickens, Clement C. Moore and Coca-Cola ads are less than 200 years old. But the familiar symbols of evergreens, candles glowing, the colors red and green, mistletoe, holly and ivy, gift giving, reveling and families cozying up to a roaring fire are centuries older than our Christian idea of Christmas. Actually, most of our Christmas traditions and rituals have little to do with the birth of the babe in a Bethlehem manger. Paganism is part of our spiritual past and a little historical knowledge can help us to better understand our traditions, enrich our ritual celebrations and revitalize our holiday celebrations that have become increasingly commercialized.*

As the days grow shorter and daylight dwindles, take solace in the fact that others throughout history have taken the time to recognize this natural phenomenon and create traditions and significant ceremonies that provide light, hope and meaning in an otherwise dark time. Klamath Falls resident, writer, and JPR commentator Paula Bandy examines some of the traditions that have become intertwined in these dark days. Whether you call it Yuletide, Christmas or Solstice, the season offers a great deal for everyone to partake in!




The Living Gallery hosts its "Annual Holiday Open House" on December 1st and continues an exhibition of mixed-media wall assemblages by Linda Lamore thru December 31st. Pictured above, "Resurgence" — mixed media wall assemblage by Linda Lamore (see Artscene, p. 32 for details).

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# Tuned In

*Ronald Kramer*

## The Final Day

As the date for every one of our two annual Fund Drives nears, it quietly churns in the back of my mind in several sometimes contradictory ways. Trying to finish off pending work before then, the Drive's impending arrival creates some advance pressures. One also knows that, in addition to putting a halt to virtually all other JPR business, the Drive also seizes control over a fairly considerable portion of one's private life – so one also tries to attend to the mundane tasks we all face, laundry, shopping, household chores and so forth.

There are, of course, some things about the Drive worthy of anticipation. In a different way than occurs at other times of year, everyone at the station spends more time together, sharing, laughing and struggling – and that is a bonding experience. We also have been blessed with an army of passionate JPR believers in the form of restaurateurs, bagel and pastry bakers, chocolateers, beverage manufacturers – and an army of members who enjoy coming into the studio at all hours to answer telephones – all of whom lend sustenance to the Fund Drive. Many of the phone answerers have become old friends. While being old hands at the pledge taking, they are friendly, witty and compassionate allies throughout the Drive. For those of us who are on the air during the Drive, they often know our individual foibles as we relentlessly attempt to cajole listeners into supporting JPR. They are, therefore, skilled at spurring us on in many ways.

The various businesses who feed the entire Fund Drive crew are generous and proud allies in the effort. Some even have special recipes, not offered in their regular establishments, that they make uniquely for the Fund Drive. Many of these businesses have been supporting the Fund Drive like this for twenty or more years. Sometimes, they even show up at the studios without announcement adding goodies beyond the nourishments which they have scheduled in advance to provide.

Most of all, there is the huge outpouring of sentiment from listeners which the Fund Drive produces. Phone calls and special messages from listeners to the crew, all provide reaffirmation of the knowledge that what we do all year long has profound meaning and value for many.

So, despite the challenges presented by a Fund Drive, there are also huge emotional rewards which the Drive brings.

Fund Drives always take on a life of their own. Like any drive or race, it has its ups and downs. There are times when one feels truly "on top" and others when the distance seems so great that it is a challenge to maintain one's confidence in the outcome. One has to mentally prepare for that.

> "When the chips are down, in the final hours of a long, hard day like October 24th, the electricity of our listeners' passion and hope is palpable throughout the studios.

Fund Drives follow an inverse bell curve. They start out strong, soften in their middle period, and then rise again to conclusion.

Above all, what is most difficult is the combined knowledge that the Drive is an unavoidable, essential element of our existence which combines with the reality that its outcome can never be known in advance and is not really much under the control of all of the people inside the studio.

That brings us to Tuesday, October 24th, the final day of this Fall's Fund Drive. The day opened with all three of our services facing enormous challenges to meet their respective goals. None of the three services were where they needed to be on a normally predictable trajectory to conclude successfully at 9 PM. *Classics and News* faced by far the greatest challenge. It needed to raise over $21,500. All three services together needed to raise over $52,000. Our best last day, ever, had totaled $42,500. When I left the night before, knowing the numbers that everyone would face at sign on the next morning, I thought "there's no way we can do this tomorrow."

October 24th was beyond anything we might have predicted or hoped. We explained the scope of the challenge as soon as we signed-on and the phones started ringing, steadily, throughout the morning and afternoon. I began to think "maybe this is possible after all." Everyone - announcers, phone volunteers, support staff and listeners - all worked hard, very hard – and the Fund Drive kept making extraordinary progress throughout the day. And yet, while we had already set a record day by 6 PM for that number of hours, we were still far short of our goal.

Then something very special happened.

While JPR receives may complements, the thing about JPR of which I am most proud was once again demonstrated on October 24th. I don't believe that any one person can take credit for the fact that what we have all assembled in JPR's 37 years is a cohesive community, a far-flung cadre of people who share hopes, visions and concerns for their common purposes. On the studio side of the microphone, we have a truly talented, dedicated and hard-working crew. But on our listeners' side of the mic, we have an equally talented, dedicated family of listeners. When the chips are down, in the final hours of a long, hard day like October 24th, the electricity of our listeners' passion and hope is palpable throughout the studios. You can feel it. And I believe listeners can feel it as well.

It isn't a thing that any one person can make happen, not on either side of the microphone because it is a thing which is fueled and fanned by individuals. Each call is an individual decision, at a decisive moment. And each call compounds and heightens that vital sense of a community clearly articulating its passions.

CONTINUED ON PG 23

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# Jefferson Almanac

*Pepper Trail*

## Salvage and Salvation

The helicopter came up over the ridge, as ponderous and intimidating as an alien spacecraft. As it gained elevation, its burden came into view: three great logs, dangling on steel cables. Even from a half-mile away, the size of the logs was impressive.

This August I stood on a distant vantage point – as close as the public was allowed to get – and watched the helicopter-logging of Mike's Gulch, a roadless area burned in the Biscuit Fire. Federal forest policy was supposed to protect roadless areas from timber sales, but the Mike's Gulch sale went ahead anyway. You see, this wasn't just logging, it was *salvage* logging – and that, apparently, made all the difference.

> "Salvage" is a word that is much in the air these days, not just in the woods, but in the lecture halls of universities and in the marble corridors of Washington, DC.

"Salvage" is a word that is much in the air these days, not just in the woods, but in the lecture halls of universities and in the marble corridors of Washington, DC. It is a word of power, a soothing word implying many virtues: prudence and profit, rescue and redemption, both exploitation and, somehow, protection. No wonder politicians love it so.

Among the definitions of "salvage" in the American Heritage Dictionary of the English Language are these: "the act of saving imperiled property from loss" and "something saved from destruction or waste and put to further use." It couldn't be clearer: salvage is salvation. But definitions, like history, are written by the winners. In this case the winners are those who decide on the meaning of the words *property*, *loss*, *destruction*, *waste*, and *use*.

For the boosters of salvage logging, the *property* in question is the timber damaged or killed by fire, insects, wind, or other "catastrophes." *Loss*, *destruction*, and *waste* are all words that salvage-logging advocates apply to the natural process of decay of unharvested snags and fallen trees. *Use* refers to the harvested logs, and the money to be made from them. What is saved by the act of salvage, under this definition, is timber for the mill.

But what about the forest? If our goal, after a fire, a windstorm, or an insect outbreak, was to salvage the *forest* – to save it from destruction or waste – how would we do that?

This is not a rhetorical question. Research scientists have actually been hard at work for quite a while now examining this very issue. And it turns out that if your goal is to salvage a forest, then salvage logging is the *last* thing you want to do. From the perspective of the forest, snags and downed trees are not waste, they are the raw materials for recovery. And "loss"? – well, that term applies to the logged trees that are taken out of the system: their removal is a dead loss to the forest.

What good are dead trees? They are essential for forest recovery, from the very first days after a fire to the very end of the process. In the days and weeks after a fire, both standing snags and downed logs help to stabilize the newly exposed soil and prevent erosion. Snags provide shade and wind protection, creating buffered microhabitats favorable to the germination and survival of colonizing herbaceous plants and tree seedlings. Dead trees are essential habitat for many species of wildlife, from woodpeckers to cavity-roosting birds and bats, to salamanders that live beneath decaying logs. And the gradual decay of dead trees releases nutrients into the soil that are the basis for renewed fertility and the re-establishment of the complex, essential community of soil fungi and invertebrates.

These benefits of leaving dead trees are not difficult to understand – they're quite self-evident. Indeed, when an OSU graduate student published a study last winter documenting negative effects of salvage

logging on Biscuit Fire sites, one of the objections raised by furious pro-salvage professors was that these findings were nothing new, and therefore didn't deserve publication. The journal *Science*, the most prestigious science publication in the United States, disagreed, and published the paper anyway.

Despite the value of dead trees for forest recovery, many people still support salvage logging for a perfectly understandable reason: the burned timber is just too valuable to leave to rot. It's a simple matter of dollars and cents.

But it turns out that the economics of salvage logging are anything but simple. The non-partisan Government Accounting Office recently released an economic analysis of salvage logging in the Biscuit Fire through 2005. The results were shocking. Logging produced $8.8 million in revenues - but cost $10.7 million! What's more, most of the income (more than $5 million) came from hazard tree removal, not salvage logging. Far from being too good a deal to pass up, the salvage logging program actually cost American taxpayers millions of dollars. Both the forest *and* our pocketbooks would have been much better off if it had never happened.

So, in closing, here's an exercise. Take the idea of salvage - something saved from destruction or loss - and apply it to living systems, not commercial commodities. Using prescribed fire to thin overstocked forests and save them from wildfire becomes "salvage burning" - what a concept! How about "river salvage" - that seems an appropriate term for dam removal to restore free-flowing rivers and save threatened salmon populations. And then there's "species salvage" - habitat protection in the name of saving endangered Spotted Owls and other species.

In each of these cases, we are applying the powerful concept of salvage to saving the health and integrity of the natural world. If we can train ourselves to define "salvage" in this holistic, ecological way, perhaps we will be able to save something that sometimes seems beyond salvation: our relationship with the earth. JM

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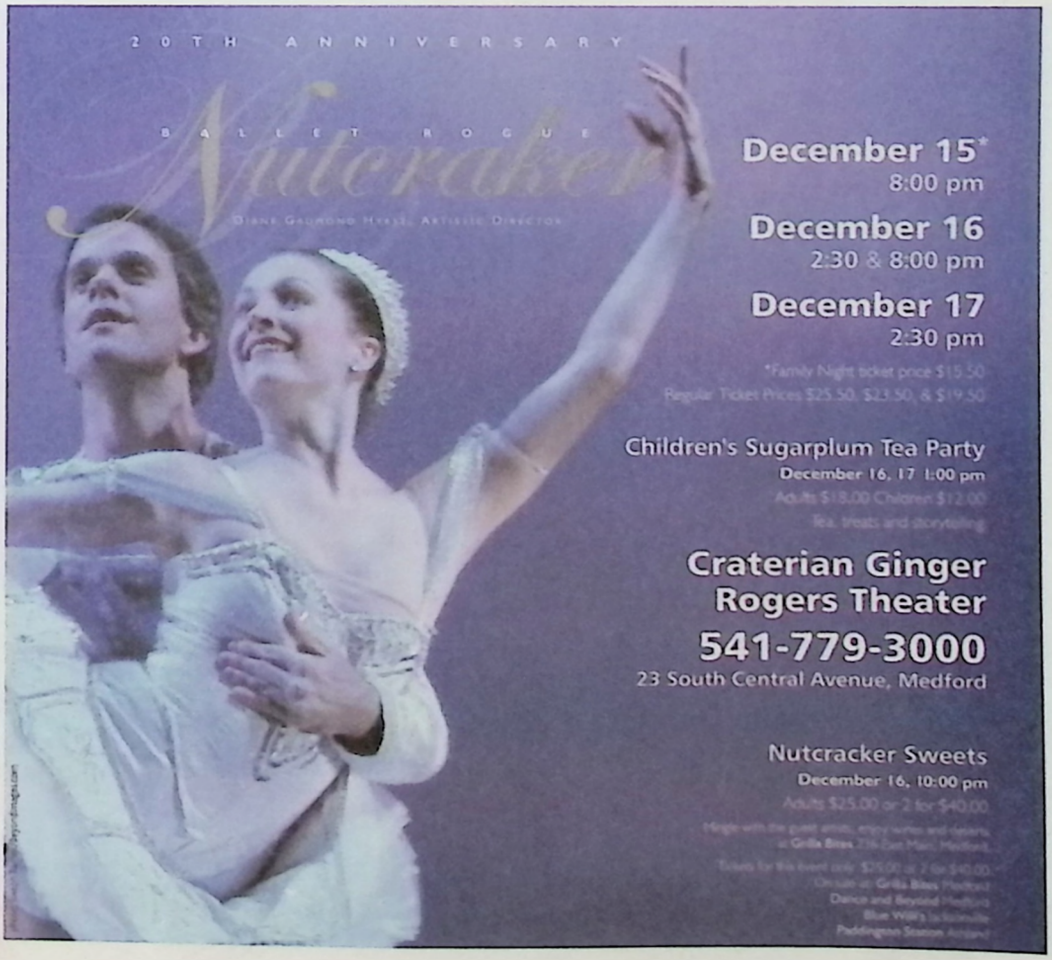
Pepper Trail is an Ashland naturalist and writer. To read more of his work, visit his websites www.peppertrail.net and www.earthprecepts.net.

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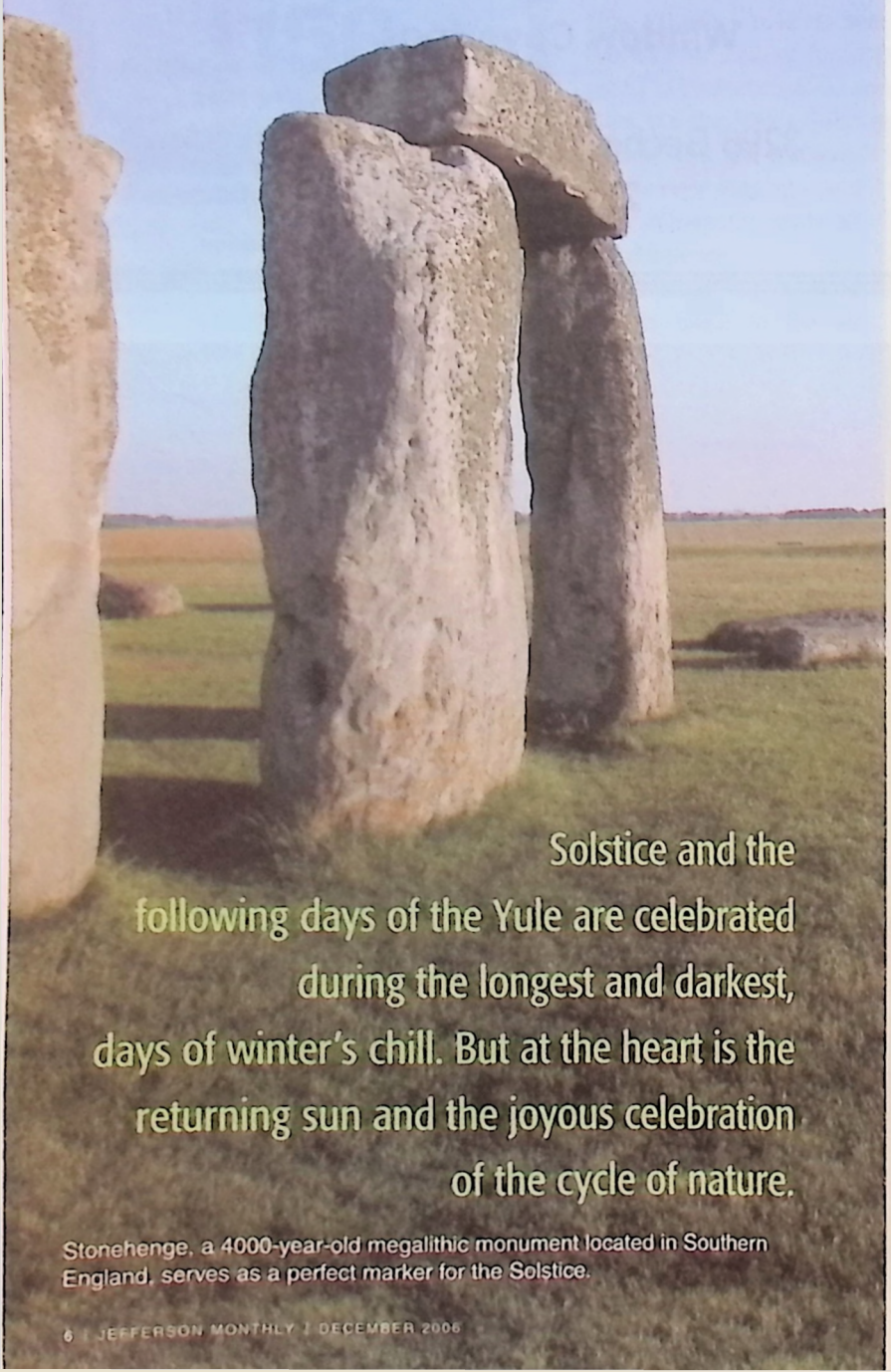


COVER STORY

# Winter's Solace:

## *The Solstice and Ancient Traditions of Yule*

By Paula Bandy



**Solstice and the following days of the Yule are celebrated during the longest and darkest, days of winter's chill. But at the heart is the returning sun and the joyous celebration of the cycle of nature.**

Stonehenge, a 4000-year-old megalithic monument located in Southern England, serves as a perfect marker for the Solstice.

The ancient Midwinter Solstice is an honoring of winter, the return of the sun, and the celebration and promise of new beginnings. Although today it is better known as the Winter Solstice, the occasion originally fell between the beginning of winter, Samhein (having become our Halloween) and Imbolc, the onset of Spring, the terms today are used interchangeably. But, however the time is identified it comes at the darkest, coldest time of the year for us in the northern hemisphere. Throughout the centuries, celebrations of traditions and rituals honoring and welcoming the sun can be found throughout cultures, being celebrated by people on every continent. On the Solstice, the beginning of the New Year for the Druids, the white-robed priests would gather the boughs of their sacred mistletoe. One of them would climb into the sacred oaks and using a golden sickle cut the clinging plant and let it drop into a white cloth being held below. Although Judaism follows a lunar based calendar, Hanukkah, the 'Festival of Lights,' begins four days before the new moon (generally closest to the winter solstice) and honors our human attempt to bring light into the darkness. Still today great bonfires burn on Mount Fuji during the time of the solstice to pay homage to the 'rising sun,' the symbol of Japan. The following story illustrates how the modern Hopi of Arizona begin their yearly ceremonial cycle with the returning of the sun.

*The Hopi word Soyalangwul means 'Establishing Life Anew for All the World' and is the time of the year when sacred katsinas, the Hopi's god-like ancestors and spiritual beings, return from their home high in the San Francisco Peaks to begin their cycle of ceremony.*

*One afternoon, a lone figure appears to the south and makes its way uncertainly into a snow-patched village of Third Mesa. It is the Soyal katsina wearing an old and tattered deerskin hunting shirt and carrying four long switches with feathers attached to them. His head is red and turquoise. He sings to himself in a muted voice so low that no one can make out the words, and totters around the village as if feebly emerging from a dormant state. He pauses to perform a dance, haltingly, visiting the newly opened kivas and the plaza. His presence is like that of a small child, symbolizing the light and the rebirth of life to come. Then as quietly as he came, the Soyal goes. Now it is the time for the rest of the katsinas to return to the village.*

*In the ensuing days and on the night of the winter solstice other katsinas will arrive and perform many crucial functions, all having to do with the reawakening of the sleeping, almost dead, world of winter. The sun must have help to turn back toward its summer house and the Hopi will dance, as they have since their beginning, to turn back the sun. With the Soyal ceremony, the New Year begins and the season of katsinas is underway until late July when they return to their lofty mountains again.*

Solstice, which literally means 'sun stands still' is derived from the Latin *sol stetit* and has been celebrated universally for several thousand years. In actuality the Earth is nearer the sun at this time of year than it is in June, by about three million miles. But because of the Earth's tilt, the southern hemisphere is the area reaping the sun's rays. Albert Camus may not have been speaking about the solstice but he certainly caught the essence of the Midwinter Solstice when he said, "On certain mornings, as we turn a corner, an exquisite dew falls on our hearts and then vanishes. But the freshness lingers, and this, always, is what the heart needs. The earth must have risen in just such a light the morning the world was born." This is how I feel when I venture out at dawn on solstice morning. When there is gentle quiet, perhaps snow on the cold ground, and the sun's first rays stream across the hills, illuminating the distant Cascades and mountains around the Upper Klamath Lake in a golden pink glow. If the day is clear, the snow-covered peak of Mt. Shasta will reflect the morning light like a luminous candle outside my kitchen window.

Solstice and the following days of the Yule are celebrated during the longest and darkest, days of winter's chill. But at the heart is the returning sun and the joyous celebration of the cycle of nature. Fire and light stand at the very center of the solstice and are the foundation for the pageantry of the midwinter festival. In ancient days fire was a symbol of hope; its light representing the escape from the long nights of cold darkness. The Winter Solstice is the turning point of time–the birthday of the sun–the precious moment of new beginnings when the circle of creation continues. The evergreen bough, arranged into a wreath, is a symbol of this rebirth and represents life's continuing cycle in the midst of Winter's deep and gray sleep.

But why is it that the ancient people of this earth would choose to celebrate at the coldest, darkest time of the year? Our ancestors lived within the rhythms of nature. As these star-gazing pagans watched the sky turn, they grasped the concept that no matter how horrible and dark life becomes, there is hope it will become better with warmth and light. Rituals of the Winter Solstice are conversations between humans and that which lies beyond the known human world. In ancient days, people chanted to the sun for its long-awaited return. Today, in some parts of the world, they still do.

## Roots

I was an undergraduate in anthropology when I first learned about the solstice and the important place it holds in cultures worldwide. And it was in viewing the Hopi Soyal ceremony that I became aware of the special task that the Hopi take responsibility for. As the name Soyalangwul implies, they not only call back the sun for themselves but for "all the world." An honorable and distinctive homage to humanity.

But it was in Ashland while working to create an archway between my Christian upbringing and my Jewish ancestry that I became entwined in my pagan roots. Will there be a Yule log burning in your fireplace or candles flickering in your home? Will you decorate an evergreen with lights and ornaments and hang mistletoe? Are brightly wrapped presents exchanged and gleefully opened in your home? Will there be caroling? Are candy, food and warm deep drinks on the menu? Then pagan roots may well be in your ancestry also.

In contemporary America, the holiday most familiar during these days of darkness is Christmas. Puritans shunned it because they were aware of its pagan roots. Christmas traditions as we know them, depicted by Charles Dickens, Clement C. Moore and Coca-Cola ads are less than 200 years old. But the familiar symbols of evergreens, candles glowing, the colors red and green, mistletoe, holly and ivy, gift giving, reveling and families cozying up to a roaring fire are centuries older than our Christian idea of Christmas. Actually, most of our Christmas traditions and rituals have little to do

CONTINUED ON PAGE 12

## JH's Traditional Wassail

2 cups sugar
1 quart water
4 sticks cinnamon
12 allspice berries
10 whole cloves
4 pieces fresh ginger
Juice of 10 oranges (approx. 4 cups orange juice)
Juice of 8 lemons (approx. 2 cups lemon juice or less)
1 quart apple cider

Place cinnamon, allspice, cloves, and ginger in a cloth bag. In a large pot, boil sugar and water for 5 minutes. Remove from heat; add bag of spices. Let spices stand in hot syrup for one hour. (If you like it extra spicy, you can leave spices in until you serve the wassail). Add orange and lemon juices and apple cider. Heat and serve piping hot.

Any liquor or spirit may be added to the wassail. You may substitute for part of the water or just add in. However, if you choose to substitute for water and then boil, alas, you will boil off the alcohol. I tend to use a little less water and then stir in brandy or red wine, etc. just before serving.

*This, or any warm mixture of ale, beer, apples, fruit and spices, is used to bless the apple trees in Midwinter. Wet the roots well with your brew. One person will then walk around giving each person a drink from a ladle of the wassail. When the circle is complete each person will take a scoop of the brew in their glass, lift it high to the tree and shout the Old English expression of joy "Huzza!" as loud and as many times as you feel–at least 3. The modern version of this word is "hooray!"*



PHOTO: PAULA BANDY

The sun rises on the morning of the winter solstice in Klamath Falls.

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# Jefferson Perspective

*Russell Sadler*

## Paying for Population Increase

Population growth doesn't pay – it costs. Oregon's population doubled between 1960 and 1990. A report in 2000 from Portland State University's Center for Population Research and Census predicted Oregon's population will double again by 2025. But tax limitation initiatives in the 1990s stripped Oregon's state, city and county governments of the flexibility and autonomy to cope with the costs of growth they had 45 years ago.

The conservatives who governed Oregon during the post-World War II housing boom proudly ignored the costs of growth. Growth meant prosperity in a state that had been an economic backwater on the West Coast prior to World War II. Good government meant the least government and the lowest taxes.

By the early 1960s the predictable result of this neo-Victorian economic philosophy was an epidemic of overcrowded schools, congested highways, polluted rivers, dirty air, inadequate parks and a growing public concern with the consequences of growth and urban sprawl. A backlash against this laissez-fare attitude was inevitable.

In the early 60s under Gov. Mark Hatfield and State Highway Commission Chairman Glenn Jackson, the state began building hundreds of miles of Interstate freeway replacing aging Highway 99 north and south through Western Oregon and Highway 30 east and west through Eastern Oregon. The freeways relieved, at least for a time, the perceived traffic congestion.

Television commentator Tom McCall's early 60s documentary "Pollution In Paradise" heightened public awareness of the delayed costs of growth. McCall won the race for governor in 1966 promising to clean up the Willamette River. He called it an "open sewer." Pulp mills dumped untreated pulp liquor directly into the river. Cities pumped untreated sewage into the Willamette. Suburban septic tanks polluted the water table. McCall persuaded the Legislature to pass laws requiring all Oregon cities to have complete sewage systems, prohibited construction of high density subdivisions on septic tanks and created tax credits to help finance pulp mill pollution control.

In 1969, growing public concern with urban sprawl and what McCall colorfully labeled "sagebrush subdivisions" and "coastal condomania" prompted the Legislature to enact land use laws requiring all Oregon cities and counties to adopt zoning and comprehensive plans to control growth. When this token effort proved inadequate, the 1973 Legislature approved Senate Bill 100 creating urban growth boundaries and restricting uses outside them that conflicted with agriculture and forestry.

Local school districts were controlled by locally elected school boards with as much as 80 percent of their budgets coming from locally raised property taxes prior to 1990. School boards reduced overcrowding with large scale, voter-approved building programs and hired more teachers to educate the "Baby Boomers."

Individual cities and school districts reacted differently to the growth issue because each community had so much autonomy. Local voters decided exactly how much money would be spent because they approved – or disapprove – local property taxes to pay for it.

Much of the construction of sewer and water systems, schools and other local improvements was financed with 30 year bonds. Many of those bond issues are now paid off, just as the infrastructure has reached its capacity by the doubling of Oregon's population.

As Oregon's population doubles again in the next 20 years, state and local governments face the prospect of financing the infrastructure to accommodate the new growth. But Oregon government no longer has the flexibility and autonomy that allowed it to deal with the delayed costs of growth in the 1960s, 70s and 80s.

The federal government paid $90 for every $10 Oregon put up to build its interstate highways. That money is no more. The 1973 Clean Water Act paid state and local governments $75 for every $25 Oregon put up to build sewer and water systems. That money is no more.

But the costs of growth do not stop accumulating simply because politicians refuse to raise the money to pay for them.

During the last decade and a half, the Republicans who controlled the Legislature ignored the costs of growth as their counterparts did more than 50 years ago, The Republicans cut taxes for their campaign contributors and borrowed the money to run state government. They borrowed about $2.5 billion to repair Oregon's deteriorating roads and bridges. They borrowed nearly another $1 billion to pay to build and operate the prisons required by Measure 11. They opposed Measure 30 to raise a surtax to pay government operating costs during the recession. Their "secret plan" was to borrow another $450 million to pay government operating expenses.

Now State Treasurer Randall Edwards warns the Legislature the state's credit is tapped out. Edwards says the New York bond markets will not lend Oregon anymore money without new tax revenues to back up new bonds.

It's a grim picture if fiscal irresponsibility as Oregon faces the costs of doubling its population over the next two decades. And no candidate running for governor or the Legislature is talking about it. JM

---

Columnist Russell Sadler is living in a Eugene writer's garret working on a short history of Oregon for tourists and newcomers. He can be reached at Russell@russellsadler.org.

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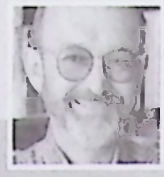
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# Nature Notes

*Frank Lang*

## Nature Attention Deficit

At the Association of Partners for Public Lands meeting in Little Rock, Arkansas, Nature Notes had the pleasure of hearing a presentation by Richard Louv, author and columnist for the *San Diego Union-Tribune* and self-described futurist. He specializes in family, nature, and community. Nature Notes, curious thing that he is, wanted to learn more about him. Google time. Other than items intended for talk introductions and book jackets, there wasn't much. No background, no schooling, no nothing.

Louv is the author of *Last Child in the Woods: Saving Our Children from Nature-Deficit Disorder.* "Nature Deficit Disorder", brilliant! Louv's basic thesis is that the majority of today's American children are deprived of the essential facts of nature learned by being *in nature* at a tender age playing and exploring without the interference of grown-ups, adults of any kind, including parents.

His talk sent thinking Nature Notes back to his childhood. He lived at the end of a street in Olympia, Washington surrounded by vacant lots up the street and a deep wooded ravine behind with a railroad track and small stream beyond that. Up the track was Moss Lake, a sphagnum edged pond. It was widely accepted that if you drowned in Moss Lake your body would turn up floating in Puget Sound some distance away via a mysterious and not well understood passageway. We were very careful when exploring Moss Lake for aquatic critters and other wonders. No floaters among us.

Often a gang of small pre-adolescents boys with an occasional girl or two explored the dark woods, playing made-up games with our rules settled by peer-group arbitration. Lots of hide and seek games. One we called *J. Dangle Punkly.* Punkly, older listeners may recall, was a Bob and Ray character from Radio Days who held the formula for the edible beer bottle. One of us would be the fox-like Punkley, given a head start, and then perused to exhaustion by the remaining hounds. The capturer of Punkley reversed roles and the chase continued till dark or Papa's shrill whistle sent us home; smelly, dirty, sweaty, and exhausted.

Nature notes acquired first hand knowledge of gravity in two ways: the occasional roof collapse in the rabbit warren of forts dug in the vacant lot and from the somewhat less than perfectly engineered tree house Nature Notes constructed following his own plans.

The big leaf maple was perfect. Two large trunks from a forked base that begged to have parallel 2 x 4s nailed between them six or so feet above the ground. Boards were laid across and nailed to the 2 x 4s. Nature Notes clamored up and walked to the edge to look down. He can still remember hearing the screech of pulling nails and the smell of cushioning, decayed maple leaves once he recovered his breath after having it knocked out of him by the fall.

Much of Nature Notes' future, his interests and worldview, were molded by his ability to play unfettered in the Natural World. The experiences and life lessons taught there were learned from his peers and Mother Nature herself. Richard Louv is right. There is a tragic loss of contact with nature among today's children. What he calls the Nature-Deficit Disorder.

What to do about it is the problem. JM

---

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily,* Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

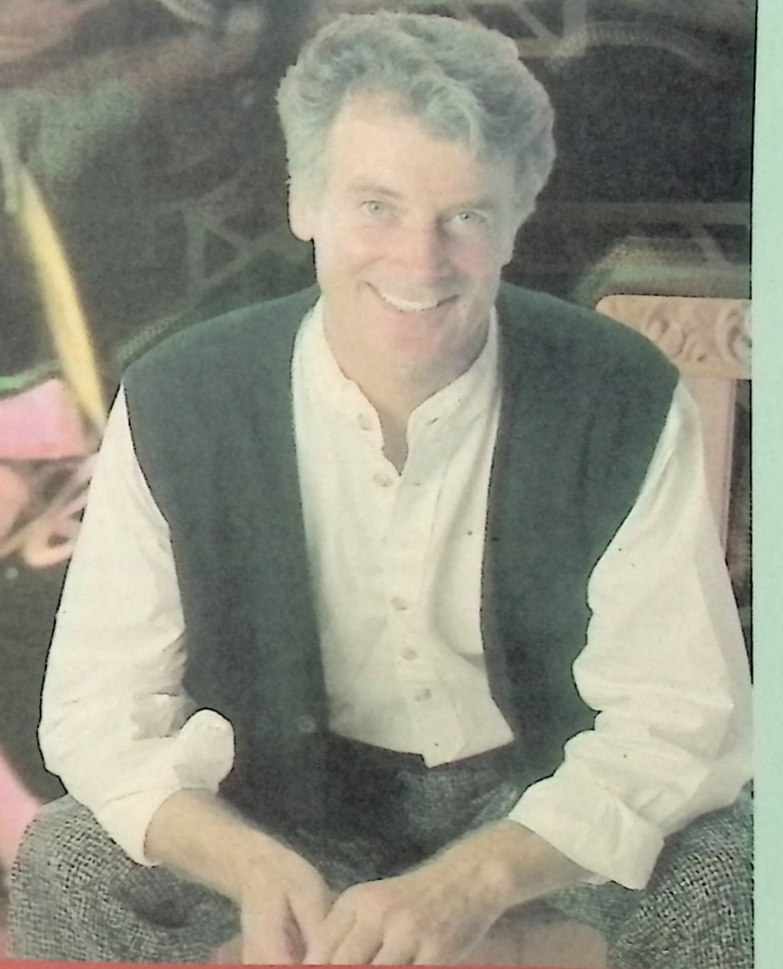
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# A Celtic Christmas

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# Winter's Solace From p. 7

with the birth of the babe in a Bethlehem manger. Paganism is part of our spiritual past and a little historical knowledge can help us to better understand our traditions, enrich our ritual celebrations and revitalize our holiday celebrations that have become increasingly commercialized.

The Winter Solstice has not only been associated with the renewal of the sun but also with the birth of a male child known as the "Divine King" or "Child of Wonder" long before the rise of Christianity. This child entered the world around the time of the winter solstice through unusual means and represented light or at least some form of enlightenment. The story of Mithras of Rome is especially interesting. Known as the 'God of the Morning', shepherds were present at his birth and before he was taken back into the sky by his father, he held a last supper with his disciples. Years later his birth date of December 25th was celebrated with a communion of bread and wine. Similar stories are known throughout the world's cultures. The oldest is perhaps the Egyptian God, Osiris. He and Isis gave birth to Horus and it is the sculptural image of Isis nursing the infant, and later sitting on his mother's knee, that is likely the primordial Madonna/Mother and child image. Let's also not forget that Isis restored Osiris to life on Dec. 25th after being murdered and dismembered by his brother; Osiris's rebirth at the time of the returning sun. The Winter Solstice has long nourished humanity with stories of wonder and hope; indeed, it teaches us to renew our vision of wonder through the cycles of our natural world.




- Day 0 Christmas Day
- Day 11 Boxing Day
- Day 2 Mother Night
- Day 3 Holy Innocent's Day
- Day 4 Feast of Fools
- Day 5 Bringing in the Boar
- Day 6 New Year's Eve (Hogmanay)
- Day 7 New Year's Day
- Day 8 Snow Day
- Day 9 Evergreen Day
- Day 10 St. Distaff's Day
- Day 11 Eve of Epiphany
- Day 12 Twelfth Night

It is from the Roman holiday of Saturnalia (Saturn being the god of agriculture) that many of our contemporary winter traditions come, possibly including the giving of gifts long assumed to be taken from the gifts of the Magi, the three wise men from the east. Saturnalia was a feast of equality celebrated between December 17th and the 24th. During the festival days slaves were waited on by their master's and had complete freedom. A popular 8 day festival of revelry, feasting, laughter and generous gifting, Saturnalia consummated on December 25 with The Birthday of the Unconquered Sun, *Natilis Solis Invictior* and was also the birth date of the solar deity Mithras, whose feast day was Sun-Day and whose story is unmistakably similar to that of Jesus. In the mid 4th century the Emperor Constantine, long a follower of Mithraism, chose to make Christianity the state religion. Constantine and the church fathers wrapped the old pagan festivals into the new religion by stating that the birth of Jesus was December 25th successfully merging the birth of the son with the rebirth of the sun.

## Yule

The word Yule itself has pagan roots. It is likely to have derived from the Old English word "Géol" which was a time of midwinter festivities- not a festival itself. Géol, whose root is an even older Indo-European term "ghel" meaning 'to shine' became 'Yole' then 'Yule' all referring to the time of celebration around the solstice. The term 'geol' evolved into the modern English 'yellow'. No wonder the Twelve Days of Yule originally celebrated the welcoming of the returning golden sun, so did the evergreen symbolize the continuation of life. And nowhere is this symbol more apparent than in the gathering andburning of the Yule Log.

Red and green have long been the colors of Christmas, yet many of us have never really reflected on why, or what, these colors represent. The gathering of the Yule Log from a living, preferably fruit tree (green) and the decorating of it with sprigs of evergreen, holly berries and ivy and the subsequent burning (red) is a reminder of the importance of fire and warmth along with the promise of renewed fertility. The red and the green are symbolic of fire and nature. A portion of the burned Yule Log should be saved and receives a place of importance within the house where it can watch over and protect until the following year when it is used to kindle the flame of the new Yule Log. This is a tradition I began in Ashland and have continued each year since. It's one that could cycle through generations in remembrance of how our pagan ancestors lived as part of nature and how their customs are still with us today. There was no separation for them. They felt the whole world was alive and that every rock, tree and stream held a form of consciousness, intelligence and perhaps emotion that relied on the interdependence of life around them. During the festival of Saturnalia houses and people were decorated with green garlands and wreaths, and candles and fires were lit representing the new Solar year. So bring out the red and the green!

But what about the 12 Days of Christmas originally known as the Yule or Yuletide? The ancient Egyptians also had a midwinter festival which celebrated the birth of Horus, son of Isis. This celebration was 12 days long reflecting their solar calendar of 12 months. They also believed that

## Traditional Eggnog

12 eggs
1 1/2 cups sugar
1 quart heavy cream
1 quart milk
1 quart bourbon whiskey (Scotch whiskey or rum can also be used)
1 cup/8fl.oz

***Make about a week before serving to allow it to mellow***

Separate the eggs. Beat the egg whites together until stiff. Beat in a 1/2 cup of sugar. Beat the egg yolks until pale and light.

Add the remaining cup of sugar and 1/4 tsp. salt.

Combine the egg mixture with the milk and the bourbon. Beat well and then add the rum. Pour into jug and store in cool place.

Shake or stir thoroughly before serving. Sprinkle with nutmeg and serve.

palms put forth one shoot every month in a constant cycle of renewal. In the mid 6th century, Christian clergy working with the solar calendar, rather than the lunar one, assimilated the time frame of the Egyptian solstitial festival into the celebration of the birth of Jesus. It was proclaimed that the 12 days from December 25 to Epiphany were to be celebrated as a holy and festive occasion. By this time many of the old pagan rituals had been absorbed and resembled some of our modern-day traditions.

## What Does All this Mean to Us Today?

Just like traditional Pagan festivals, Yule/Christmas has grown and evolved through the years. Like a seed planted centuries ago it has emerged alive and continued to grow into a tree, ever-changing with new branches and continuing to bear fruit. It cycles through the seasons and the cultures growing both upward and outward. Certain popular rituals were given new meanings and incorporated into the new Christian religion. The original winter solstice celebrations were in reverence and gratitude for the natural cycles of life. These celebrations were a renewal of humanity's interrelationship with the natural world. And if we look closely, we will see that there is nothing in the basis of the early festivals that conflicts with the modern spirit of Christmas. Indeed, we may see that these old traditions are more suited for celebrating the true spirit of Christmas than the current wave of commercialism that pervades the season.

The Twelve Days of Christmas stand outside of ordinary time and represent the 12 months of the year. Each day honors a different aspect of the human and natural world. In my own celebration, I usually have some sort of tree to gather around. Sometimes it's a fir with glass ornaments that reflect light. Often I have a small tree that shelters small animal ornaments nestled among the branches. Last year I gathered fallen and broken juniper branches, spray painted them red and gold, stood them in a basket and hung an array of ornaments all over them. I put the tree up on the solstice and as tradition suggests take it down on January 6th, the day of Epiphany or Twelfth Night. I often watch a film version of one of Shakespeare's plays while packing it all away. We each have our own way of connecting one cycle of life to another – one year to another.

New Year's Eve, originally called *Hogmanay*, derived from the French term, *au gui menez* which means, literally, "lead to the mistletoe" suggesting a Druidic origin and may also have something to do with why we ritually kiss at the stroke of midnight. Mistletoe was considered an aphrodisiac by the Druids and used medicinally to treat barrenness in both animals and humans. Following on its heels was the wassailing of the fruit trees to ensure they bore fruit. It was traditionally done around mid-day on New Years Day.

Another of my favorites is the medieval *Feast of Fools*, generally celebrated on New Year's Day. This day lends itself to a party whose reverie is the ceremonial reversing of the normal order of things. In my opinion it has for far too long been ignored. Although reminiscent of the costuming for Halloween it laces far deeper into our souls. Perceval, the 'Perfect Fool' is a model of what can be achieved by 'letting go' at the Feast of Fools. General mayhem is the celebratory goal. Light lots of candles. Dress in the colors of rich blue and brilliant gold. Act lusty and courageous. Be masked. Dance with gracious abandon; a delightful invitation of surrendering to that which is desirous.

For those of you simply curious about the history of the traditions that mark this beautiful time of year, or if you'd like to participate more fully in the pagan ways, John Matthews' book *The Winter Solstice: the Sacred Traditions of Christmas* is a wonderful source for stories, recipes, history and centuries old rituals that can be introduced to color our modern days of darkness. One story he relates is of Frey, the Scandinavian god of sunshine. Frey flew though the sky on his golden-bristled boar, the solar deity *Gulli-burstin*, whose spikes represented the rays of the sun. As an offering to these memories of the great ancient boars of the Solstice custom it is suggested the leaving of an apple or an orange placed at the door of your home– just in case the bristled one passes by.

## Oh Come All Ye Pagans!

And the one belief that shines through it all is this, that in spite of the disparate origins of our modern-day Christmas traditions, humans the world over, and through the ages, have shown that just when the earth is at its bleakest, abundance shows up in feasting and fellowship. Hope and renewal follow the sun's path as it turns toward spring and the natural cycle of birth and death continues. Voices ring out across the cold winds and fires are lighted to recreate the returning light of the world.

Whether you call it Yuletide, Christmas or Solstice the season celebrates a Festival of Optimism. May we long remember the words of Charles Dickens, "Welcome everything! Welcome all alike what has been, and what never was, and what we hope may be, to your shelter underneath the holly, to your places around the Christmas fire, where what is sits open-hearted!"



### New Year's Eve

After the sunset on Hogmanay (New Year's Eve), households gathered branches of juniper and buckets of fresh water. The branches were then placed by the fire to dry out. In the morning the head of the household took a first drink of the water and then went around the house sprinkling everyone with a few drops.

After this, the doors and windows were closed tight and the branches of dried juniper (or any fragrant evergreen) were set alight and taken throughout the house until everything was thoroughly 'smudged' much as Native Americans do with sage.

This is a wonderful tradition that can be done by cutting your own branches. Accompany with a jug of traditional eggnog, which, by the way happens to be an American tradition.

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Anthropologist Paula Bandy, is a writer living in a home on a bluff overlooking Upper Klamath Lake and the breathtaking mountains beyond. She shares these creature comforts with her teenage son and loyal pets. She's looking forward to warmed glasses of spiked eggnogg... starting very soon.

# The 26th Annual Jefferson Public Radio Wine Tasting Returns to the Historic Ashland Springs Hotel!

By Abigail Hepburn

Take time to enjoy the holiday season! Grab a date and head to downtown Ashland for another fantastic – this year marks the 26th anniversary of this much-anticipated event! The **26th Annual Jefferson Public Radio Wine Tasting will *again* be held at the historic Ashland Springs Hotel on Thursday, December 14th from 6–9pm**. Guests will again partake in sampling wine and food amidst the gorgeously renovated hotel originally built as the Lithia Hotel in 1925. This 26 year old event brings JPR listeners, supporters, volunteers and staff together for a fantastic fund raising celebration to kick off the holiday season! We look forward to seeing *you* at this fabulous and fun fund raiser that goes a long way toward raising money to support Public Radio. So, mark your calendars and buy your tickets early!

The customary crew will be in attendance: 25–30 wineries from the Southern and Central Oregon region will be pouring their usual and sometimes unusual fine vintages. **Champagne Creek Cellars**, **Valley View Vineyards**, **Girardet Wine Cellars**, **Paschal Winery**, **Eden Vale Winery**, **Foris Vineyards**, **Spangler Vineyards**, **Silvan Ridge**, **RoxyAnn Winery**, **Troon Vineyards**, **Wooldridge Creek** and **Weisingers of Ashland** to name just a few. New wineries on the scene include **Agate Ridge Vineyard** and **Crater Lake Cellars**. Also, local food providers will be bearing the fruits of their labor in the form of delectable hors d'oeuvres and confections for all to enjoy! Generously contributing their goods are **Kaleidoscope Pizzeria & Pub**, **Happy Falafel**, the **Rogue Creamery**, **Dagoba Chocolate**, **Rising Sun Farms**, **Pilaf**, **Bella Union Restaurant**, **Greenleaf** and of course the **Black Market Gourmet** (all the way from the coast) among others!

The 26th Annual JPR Wine Tasting takes place on Thursday, December 14th, 6–9pm at the Historic Ashland Springs Hotel in downtown Ashland. Tickets are $45 for JPR Members and $50 for the General Public. Early ticket purchase is recommended. For more information call 541.552.6301 or 800.782.6191 or go online at www.ijpr.org.

And of course, it wouldn,t be the same without the **Not-So-Silent Wine and Gift Auction** that features donated goods from generous area businesses and individuals, this year hosted by **Colleen Pyke**! The Auction provides all who attend with a great opportunity to bid on amazing wine, gift certificates, unusual objects CONTINUED ON PAGE 16

# Ah, Christmas!

By Tomáseen Foley

Me? I was in my late forties. And, as with everyone in their late forties, I was aging at the rate of about six months every six weeks. I had never played an instrument. The good Lord had thoughtfully provided me with two left feet – and, I suppose, not being in great spirits when He looked down on the parish of Teampall an Ghleanntáin in the Emerald Isle on May 1st 1947, had blessed me with a chronically shy disposition. Sing? Alas. Couldn't carry a note if you put it in a bucket for me. Or so I was told – with what seemed to me to be unnecessary enthusiasm. The very thought of a walking out onto a stage gave me sweat-drenched nightmares. Still, somehow, I had a New York agent and was about to take my very own show, *A Celtic Christmas*, on its first (and what I was sure would be its last) national tour, starting at the 2100-seat Weidner Center for the Arts in Green Bay, Wisconsin. O, yes, the promoters told me, the show was already sold out. Now, I was aging at the rate of six months every three weeks. And that was nine years ago.



Dancing, music and storytelling all contribute to the magic of *A Celtic Christmas*.

What worried me most of all, apart from what I perceived as the brittle nature of my own talent, was CONTINUED ON PAGE 16



# Inside the Box

*Scott Dewing*

## Get a Life

I'm dancing next to a girl named Bourguignon Seville. We're at Club Arsheba dancing for money; me in my zebra-skin jacket and black leather pants and she in a black thong exposing her butt cheeks and the curly tattoo on her lower back. Her legs are covered with fishnet stockings. She wears stiletto heels. Her hair is purple and flares out into two giant ponytails that flail around the dance floor like two out-of-control tentacles.

I strike up a conversation with Bourguignon.

"Hi! How long have you been in SL?" I ask.

"I'm a real newbie," says Bourguignon.

"Hey, me too. I'm only two hours old!"

Bourguignon turns toward me as she dances. Her belly bling glints under the lights.

"What do you think of SL?" I ask.

"A big waste of time? An over-loaded chat room?" she asks rhetorically then laughs. "But it's still kinda' cool and it's free. I like the dancing and listening to music," Bourguignon says. "I hear there are a lot of different people here."

She's right. We're dancing; rather, our avatars are dancing in this virtual online world called *Second Life*, or SL. In the real world, I'm a 6' 2", extra large, white male. I don't dance. But here in this virtual place, I'm a thin, dark-skinned, very hip dude who goes by the name of Shayk Khalifa.

As for Bourguignon Seville, maybe the real person behind her sexy avatar is a guy. Who knows. We dance.

Second Life is a 3-D virtual world entirely built and owned by its residents. I first learned of Second Life in a short news article about Reuters launching a virtual news bureau that would cover the SL world. The Reuters avatar, Adam Reuter, roves about the virtual world of SL, getting the scoop and reporting it at the website Reuters has setup for its coverage of SL (http://secondlife.reuters.com).

The current population of SL is over a million and growing. So is its economy. According to Reuters, over $500,000 US Dollars were spent inside of SL in the last 24 hours. People shopping for clothes and jewelry (for their avatar), buying virtual real estate as well as purchasing goods and services. It's a virtual economy but it touches the real world too. In SL, the monetary unit is the Linden (L$). The current exchange rate is 274.8L$/US$. Real world governments are beginning to debate whether or not income earned in virtual economies such as SL should be taxed. Large corporations are beginning to buy up real estate inside SL, a virtual Wild West where digital pioneers are rushing to stake their claims.

On a technical level, SL is not so different from other "massively multiplayer online role-playing games" (or, MMORPG) such as the popular World of Warcraft. However, the big difference with SL is that it doesn't have any specific goal like completing a mission or slaying a monster. Like real life, what happens inside of SL is not scripted and preconceived. Like life, it's dynamic and unpredictable. Where it goes and how it goes is determined in part by each and every participant. The thing that strikes me most about SL isn't what it is currently–just another MMORPG–but what it has the potential to become.

Back inside SL, I meet Lollabrigada Ormsby.

"How did you hear about this place?" she asks.

"In the news," I say. "Reuters launched a virtual news bureau inside of SL."

"Really? Very cool."

"They also have a building here," I say. "I went there earlier and sat in front of a wide-screen TV and watched news about what was going on in the real world."

"Very strange," she says. "So what are you planning on doing in SL?" she asks.

"No plans. Right now I'm just touring and chatting with folks."

"Good plan."

"In the real world, I'm a columnist," I confess. "I'm here interviewing people."

"Ah, the truth will out!"

Using a keyboard command, I make my avatar wink at her.

She laughs.

"I got into this because my company is in real estate and we're trying to figure out if we can make money buying and selling land in SL."

"I think that's a distinct possibility," I say.

"You think?"

"What you're seeing here," I say, "is a prototype of the future of the Web."

"Very exciting."

"In the future, you will no longer browse flat 2-D websites. You'll walk or fly through them just like you do here."

"Hadn't thought about that," Lollabrigada says. "But it makes absolute sense."

"Your avatar will try on clothes, which you will buy and have delivered to your real home."

"Assuming your avatar is HWP," she says and winks at me.

"Right," I say then execute the keyboard command that sends laughter into the room.

"So what else do you think is going to come of this?" she asks.

"I predict that Google will buy SL in 2007," I say.

"Really?"

"Yes, I think it's likely. And once this concept is combined with Google's infrastructure (both physical and intellectual) this will all go to a new level."

"Like....???"

"Like Web ads will be interactive billboards or something you walk through and experience," I say. "And why have email? Why not build a virtual palace where I receive guests and sit down for a chat? And if I'm not home or I'm busy doing something else, visitors can leave a message with my butler–a software bot that takes my messages, fetches my news and does research on the Web for me while the real me is out experiencing my real life."

"Hmm, interesting," she says.

"And why stop CONTINUED ON PAGE 17

Michael Feldman's

# Whad'Ya Know?

## All the News that Isn't

President Bush, under intense water-boarding, signs new interrogation bill into law. Calls the measure "compassionate counter-terrorism."

Evangelicals resent lack of respect accorded them by the White House, including the inevitable Bush nicknames: Foghorn Leghorn, Goofy, Daffy, Tasmanian Devil, Fudd and Wiley Coyote.

North Korea's Patsy Jong Il says "I'm sorry, so sorry, please accept my apologies," but it may just have been Pyongyang karaoke night.

Intelligence suggests that work continues on a pair of nuclear lifts for Kim's Beatle boots.

China threatens to cut off all Wal-Mart goods and services to North Korea, including everyday low prices and "associate" technology. Nor will they be able to buy case lots at Mao's Club.

In addition, China is building a wall along its border with North Korea, The Great Wall of Little Kim: 1000 miles long and 3 feet high.

Adjusting to the realities of post-mission accomplished Iraq, President Bush has abandoned "stay the course" for "stay-just a little bit longer."

Mr. Bush is waiting for General Godot.

Rice in China, but that's hardly news.

Heather says Paul would not let her pick up the rice in a church where a wedding has been. Lives in a dream. Refused to let her wear the prosthetic she keeps in a jar by the door—what is it for? While she darned—just the one—sock in the night when there's nobody there. What does he care?

*That's all the news that isn't.*

**12 Noon Saturdays on JPR's**
***News & Information Service***

# Wine *From p. 14*

perfect for the holiday gift giving season!

Lively music will be provided by the **Ed Dunsavage Trio** upstairs in the Ballroom as well as **Back Porch Swing Jazz** performing in the Elfinwood Room!

This year's event is again sponsored by *Lithia, America's Car & Truck Store*, our event sponsor since 1999. Tickets are $45 for members and $50 for the general public. Each guest will receive a gorgeous souvenir wine glass. Tickets can be purchased at the **Ashland Wine Cellar**, 38 Lithia Way, downtown Ashland; **Chateaulin Selections**, 52 East Main St., downtown Ashland; **Adam's Deli**, 2901 Doctor's Park Drive in Medford, and **Corks Wine Bar**, in Theatre Alley in downtown Medford. Tickets are also available online at www.ijpr.org or by calling JPR at 541.552.6301. ***Advance ticket purchase is highly recommended as we are selling fewer tickets this year!***



# Christmas *From p. 14*

that I knew our show was completely out of kilter with the times – if for no reason other than the fact that it neither ridiculed nor Disneyfied Christmas. Our show was not hip, it was not cynical, it was not sarcastic, it was not even ironic, and it was definitely neither chic nor cool. And I knew, or thought I knew from my time in America, that these were the very attributes Americans associated with that most dreadful of words – entertainment. And I knew, or thought I knew, that in America, Christmas and entertainment were closely entwined, if not twins.



Tomáseen Foley

Without being aware it at the time, I wanted our show, above all else, to take Christmas at its word. In 2006, that's a surprisingly tall order, just as it was in 1996, perhaps as it was in 0006. For *A Celtic Christmas*, taking Christmas at its word means attempting to create on stage, however fitfully, however faintly, some semblance of what Christmas meant to me as a child – as one of seven children. As one of seven children living a communal way of life in a remote parish in the west of Ireland. Our eyes, and those of our parents or grandparents, were innocent of the phosphorescent flicker of television screens, movie screens, computer screens. We scarcely knew they existed. It was easy then to take Christmas at its word.

At a time and in a place that attached tremendous importance to the turning of the seasons in the round of the year, and to celebrating, often quite theatrically, what were called Holy Days – Christmas was chief amongst them, we were told that, by decorating the house with strands of ivy, there was a great chance that at midnight on Christmas Eve angels would visit, bless the house and its occupants, and dance jigs and reels on every ivy leaf; and, also on that night, Mary and Joseph would pass through the parish – pass by our very door – on their way to Bethlehem. So that, for us, Teampall an Ghleanntáin became the shining axle around

which the wheel of Christmas revolved.

But how to bring this to the stage – and to what I was told were cynical, jaded audiences?

Before taking off on that first national tour, by the sheer mystery and enchantment of life – what modernity knows as serendipity, I found a single sentence by Dostoevsky, 'though for me it was far, *far* more than a sentence on a page – it was a whisper to the heart: *If you want to be universal, sing the song of your own village.*

I knew already that our own poet William Butler Yeats had said of us, the Irish: *We have made our art of simple things.*

Why couldn't I, then, with my friends in *A Celtic Christmas*, even in an era of two-hundred million dollar movies and ten-trillion dollar wars, tell the story of my own village, dance its dances, sing its songs, play its music – celebrate Christmas, not by ridicule or sentimentality, but by attempting to breathe life and limb into one of the oldest, deepest and, until very recently, one of the most revered traditions in the western world?

About those jaded, cynical audiences? Now in its 10th year, thanks in no small part to a few close friends and early, earnest support from JPR, the show has been greeted by packed concert halls across the country, from California to Maine, from Florida to Nebraska, from Texas to Michigan – and all points between. This year will be our ninth successive year at the Craterian Theater in Medford OR – December 22, and our 9th successive year being sponsored by JPR.

**Wednesday, 7:30 pm, December 20**
**Ross Ragland Theater, Klamath Falls**
(541) 884-0651 · www.rrtheater.org

**Thursday, 7:30 pm, December 21**
**Cascade Theatre, Redding**
(530) 243-8877 · www.cascadetheatre.org

***For the ninth successive year!***
Two shows:
**2:30 & 7:30 pm, Friday, December 22**
**Craterian Ginger Rogers Theater, Medford**
Tickets: (541) 779-3000 · www.craterian.org

Tickets also available at
www.tomaseenfoley.com JM

## Inside *From p. 15*

there? You'll attend virtual rock concerts and college classes. People will logon to go to work here, which is already happening. There will be protest gatherings and demonstrations, group meetings and church services."

"Shayk, that's way weird," she says.

"Yeah, way," I say as our avatars continue dancing the night away inside this virtual seed that has the potential to blossom into a digital future far weirder than anything we're presently imagining. JM

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Scott Dewing is a technology consultant, analyst and writer. He lives his real life with his family on a low-tech farm in the State of Jefferson. Archives of his columns are available at his digitally organic website, www.insidethebox.org. Shayk Khalifa is his avatar inside of Second Life.

*The Secret to Effortless Entertaining!*

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*Spot-on planning and clever management of the unexpected*

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PETER ALZADO, PRODUCING ARTISTIC DIRECTOR

World Premiere

A New Musical by
Kirby & Markita Shaw

Scroogical

A Broadway-bound World Premiere musical based on Charles Dickens' *A Christmas Carol*, with a surprising, thought-provoking adaptation by Markita Shaw and an original musical score by the award-winning composer, Kirby Shaw.

November 24 – December 31
Thursdays, Fridays, Saturdays at 8:00p · Sundays at 2:00p
$20 Adults · $10 Students
Oregon Stage Works A Street Market Place, 185 A Street, Ashland

Reservations
541.482.2334
Tickets at Music Coop, Ashland & Grocery Outlet, Medford
Visit oregonstageworks.org

Oregon Stage Works in a Holiday partnership with Ashland Community Theatre presents
A Modern Woman
by Ruth Wire
Directed by Bob Miner

Performing Sunday–Wednesday evenings
December 3–December 20 at 8 pm
Reservations: 840-1527. Tickets at Music Coop in Ashland & Grocery Outlet in Medford

# Program Guide

## At a Glance

## Focus

### CLASSICS & NEWS SERVICE

**KSOR / KSRS / KNYR / KSRG / KOOZ / KNHT / KLMF**

*The Metropolitan Opera* will inaugurate its 76th radio broadcast season on December 9, 2006 at 10am with Mozart's *Idomeneo*, conducted by Music Director James Levine. And Margaret Juntwait returns for her third season as announcer. The season will feature new productions of Gioacchino Rossini's *Il Barbiere di Siviglia*, Richard Strauss' *Die Agyptische Helena*, Giacomo Puccini's *Il Trittico* and *Orfeo ed Euridice* by Christoph Willibald Gluck's. Plus, listeners can look forward to world premieres of an abbreviated English version of Mozart's *The Magic Flute* on December 30th and *The First Emperor* by Tan Dun on January 13th. Visit www.operainfo.org/ for details of each broadcast including photographs, synopses, teacher materials and more. Hear *The Metropolitan Opera* Saturdays at 10:30am (expect alternative start times for select operas) on the Classics and News Service.

## Holiday Specials

***A Celtic Christmas* with Tomaseen Foley**
Dec 24: 7pm - Classics & News
Dec 24: 9pm - Rhythm & News

Featuring Irish storyteller Tomaseen Foley's classic holiday tale, *Parcel From America*. Guitarist William Coulter, fiddler Debbie Benton-Grosjean, piper Todd Denman, and vocalist Moira Smiley lend their musical talents to the production.

**JPR and Oregon Stage Works present *A Christmas Carol***
Dec 25: 7am - Classics & News
Dec 25: 9am - Rhythm & News

Back again this year, JPR and OSW present a radio adaptation of Charles Dickens *A Christmas Carol* - the classic tale that helped the world rediscover the magic of the Christmas season. It's an hour with Scrooge, the Cratchit family, Fezziwig, Jacob Marley's Ghost, the three spirits, and of course Tiny Tim. OSW's production of *A Christmas Carol* was adapted for radio by Caroline Shaffer, and features performances by Shaffer, Doug Rowe, Kevin Kennerly, Bob McCracken, JPR's own Don Matthews, and Liisa Ivary. Original music from Todd Barton.

## Volunteer Profile: Karen Wennlund



A native of Northern Illinois, Karen came out west in 1978 to attend college, and for the most part, hasn't left since. Spending time in Montana, Seattle, Marin County, and Maine (where she graduated with a degree in Human Ecology), Karen finally landed in Ashland in 1986. A consummate Gemini and generalist, her vocations have ranged from carpenter to ranch hand, farmer, musician and herbalist. She currently works at The Centre for Natural Healing in Ashland, as its dispensary manager and in-house herbalist. She also does free-lance gardening.

Karen grew up in a musical household, her father a pianist, and her mother a hummer. She received her first guitar when she was six, CONTINUED ON PAGE 25

## Rhythm & News www.ijpr.org




- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

### Stations

**KSMF 89.1 FM** ASHLAND
**KSBA 88.5 FM** COOS BAY
**KSKF 90.9 FM** KLAMATH FALLS
**KNCA 89.7 FM** BURNEY/REDDING
**KNSQ 88.1 FM** MT. SHASTA

### Translators

CALLAHAN/ FT. JONES 89.1 FM
CAVE JCT. 90.9 FM
GRANTS PASS 97.7 FM
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM
YREKA 69.3 FM

### Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:
7:50am California Report

9:00am Open Air
3:00pm All Things Considered
5:30pm Jefferson Daily
6:00pm World Café
8:00pm Echoes
10:00pm Late Night Jazz with Bob Parlocha

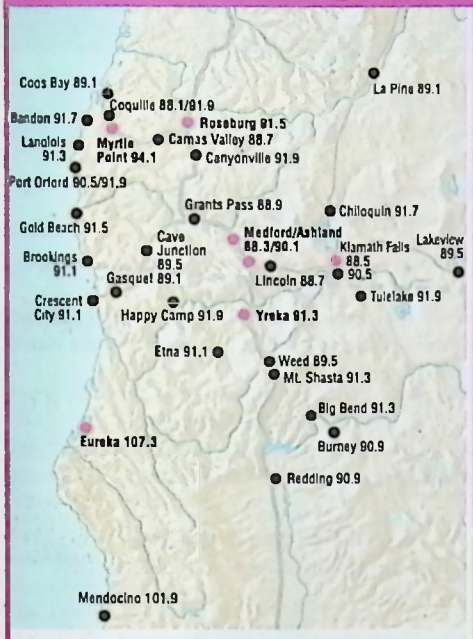
### Saturday

6:00am Weekend Edition
10:00am Living on Earth
11:00am Car Talk
12:00pm E-Town
1:00pm West Coast Live
3:00pm Afropop Worldwide
4:00pm World Beat Show
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Grateful Dead Hour
9:00pm The Retro Lounge
10:00pm The Blues Show

### Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm New Dimensions
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Thistle & Shamrock
10:00pm Music from the Hearts of Space
11:00pm Late Night Jazz/Bob Parlocha

# CLASSICS & NEWS www.ijpr.org




- **FM Transmitters** provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- **FM Translators** provide low-powered local service.

## Stations

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ASHLAND
*KSOR dial positions for translator communities listed below

**KSRG 88.3 FM**
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**KNYR 91.3 FM**
YREKA

**KOOZ 94.1 FM**
MYRTLE POINT/ COOS BAY

**KLMF 88.5 FM**
KLAMATH FALLS

**KNHT 107.3 FM**
RIO DELL/EUREKA

## Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
4:30pm Jefferson Daily
5:00pm All Things Considered
7:00pm State Farm Music Hall

## Saturday

6:00am Weekend Edition
8:00am First Concert
10:30am JPR Saturday Morning Opera
Metropilitan Opera (beg. Dec. 9)
2:00pm From the Top
3:00pm Played in Oregon
4:00pm All Things Considered
5:00pm EuroQuest
5:30pm On With the Show
7:00pm State Farm Music Hall

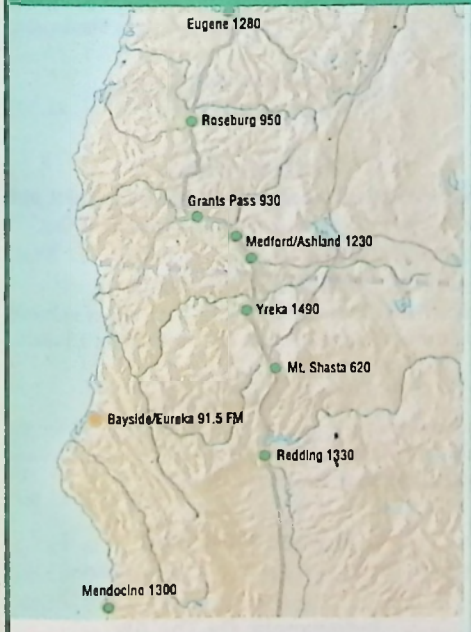
## Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Saint Paul Sunday
11:00am Siskiyou Music Hall
2:00pm Indianapolis On The Air
3:00pm Car Talk
4:00pm All Things Considered
5:00pm To the Best of Our Knowledge
7:00pm State Farm Music Hall

## Translators

Bandon 91.7
Big Bend, CA 91.3
Brookings 91.1
Burney 90.9
Camas Valley 88.7
Canyonville 91.9
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Chiloquin 91.7
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Crescent City 91.1
Etna/Ft. Jones 91.1
Gasquet 89.1
Gold Beach 91.5
Grants Pass 88.9
Happy Camp 91.9
Klamath Falls 90.5
Lakeview 89.5
Langlois, Sixes 91.3
LaPine, Beaver Marsh 89.1
Lincoln 88.7
Mendocino 101.9
Mt. Shasta, McCloud, Dunsmuir 91.3
Merrill, Malin, Tulelake 91.9
Port Orford 90.5
Parts of Port Orford, Coquille 91.9
Redding 90.9
Sutherlin, Glide TBA
Weed 89.5

# News & Information www.ijpr.org




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- **FM Transmitter**

## Stations

**KSJK AM 1230**
TALENT

**KAGI AM 930**
GRANTS PASS

**KTBR AM 950**
ROSEBURG

**KRVM AM 1280**
EUGENE

**KSYC AM 1490**
YREKA

**KMJC AM 620**
MT. SHASTA

**KPMO AM 1300**
MENDOCINO

**KNHM 91.5 FM**
BAYSIDE/EUREKA

**KJPR AM 1330**
REDDING

## Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here and Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm The World
3:00pm Fresh Air with Terry Gross

**KTBR/KRVM LANE & DOUGLAS CO. ONLY:**
3:00pm News & Notes

4:00pm Open Source (Mon.-Thurs.)
Tech Nation (Fri.)
5:00pm On Point
6:00pm Fresh Air (repeat of 3pm show)

**KTBR/KRVM LANE & DOUGLAS CO. ONLY:**
6:00pm News & Notes
(repeat of 3pm broadcast)

7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

## Saturday

5:00am BBC World Service
8:00am Marketplace Money
9:00am Studio 360
10:00am West Coast Live
12:00pm Whad'Ya Know
2:00pm This American Life
3:00pm A Prairie Home Companion
5:00pm Selected Shorts
6:00pm Fresh Air Weekend
7:00pm New Dimensions
8:00pm BBC World Service

## Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am On The Media
11:00am Marketplace Money
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm Studio 360

**KTBR/KRVM LANE & DOUGLAS CO. ONLY:**
3:00pm Le Show

4:00pm Zorba Paster on Your Health
5:00pm Documentary Hour
6:00pm People's Pharmacy
7:00pm The Parent's Journal
8:00pm BBC World Service

## Jefferson Public Radio

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To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry.

Another way to contact us is via our website www.ijpr.org. Simply click on the "Contact Us" link and submit your question, suggestion, or comment.

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- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

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- Information about our various stations and services

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PROGRAM GUIDE

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## MONDAY–FRIDAY

5:00am–6:50am
### Morning Edition
The latest in-depth international and national news from National Public Radio, with Renee Montagne and Steve Inskeep.

6:50–7:00am
### JPR Morning News
Darcy Danielson brings you the latest regional news and weather.

7:00am–Noon
### First Concert
Classical music throughout the morning hosted by Don Matthews. Includes **NPR** news at 7:01 and 8:01, **Earth and Sky** at 8:30 am, **Featured Works** at 9:00, and **As It Was** at 9:30.

Noon–4:00pm
### Siskiyou Music Hall
Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes **NPR News** at 12:01pm, **As It Was** at 1:00pm, **Featured Works** at 2:00, and **Earth & Sky** at 3:30pm.

4:00pm–4:30pm
### All Things Considered
The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30–5:00pm
### The Jefferson Daily
Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

5:00pm–7:00pm
### All Things Considered
The latest international and national news from NPR.

7:00pm–2:00am
### State Farm Music Hall
Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Alison Young, Ward Jacobson, and Scott Blankenship.

## SATURDAYS

6:00am–8:00am
### Weekend Edition
National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am–10:30am
### First Concert
Classical music to start your weekend, hosted by Michael Sanford. Includes **Nature Notes** with Dr. Frank Lang at 8:30am.

10:30am–2:00pm
### JPR Saturday Morning Opera (Dec. 2)
Join host Don Matthews as he presents the best of recorded operas both new and classic.

### Metropolitan Opera (Beginning Dec. 9)

2:00pm–3:00pm
### From the Top
A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm–4:00pm
### Played In Oregon
Host Robert McBride showcases some of Oregon's best chamber groups, soloists, and full orchestras in performance.

4:00pm–5:00pm
### All Things Considered
The latest international and national news from NPR.

5:00pm–5:30pm
### EuroQuest
Host Jonathan Groubert brings public radio listeners a wide-ranging view of topics each week spanning Europe and crossing the boundaries of government, art, environment, science and more.

5:30pm–7:00pm
### On With The Show
The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm–2:00am
### State Farm Music Hall
Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Bob Christiansen and Scott Blankenship.

## SUNDAYS

6:00am–9:00am
### Weekend Edition
The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00am–10:00am
### Millennium of Music
Robert Aubry Davis surveys the rich – and largely unknown – treasures of European music up to the time of J.S. Bach.

10:00am–11:00am
### Saint Paul Sunday
Exclusive chamber, music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am–2:00pm
### Siskiyou Music Hall
Classical music for your Sunday, with Mindy Ratner.

2:00pm–3:00pm
### Indianapolis On The Air

3:00pm–4:00pm
### CarTalk
Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm–5:00pm
### All Things Considered
The latest news from NPR.

5:00pm–7:00pm
### To the Best of Our Knowledge
Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm–2:00am
### State Farm Music Hall
Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Bob Christiansen and Scott Blankenship.

FEATURED WORKS

* indicates December birthday

### First Concert

| | | |
|---|---|---|
| Dec 1 | F | Agathe Backer-Grøndahl*: *Suite for piano*, Op. 20 |
| Dec 4 | M | Hamilton Harty*: *A Comedy Overture* |
| Dec 5 | T | Mozart: Piano Trio in B flat, K. 502 |
| Dec 6 | W | Tchaikovsky: *Capriccio Italien*, Op. 45 |
| Dec 7 | T | Brahms: *Handel Variations*, Op. 24 |
| Dec 8 | F | Ponce*: *Sonata romántica* |
| Dec 11 | M | CPE Bach: Flute Concerto in A |
| Dec 12 | T | Britten: *Phantasy* Quartet, Op. 2 |
| Dec 13 | W | Saint-Saëns: Piano Concerto No. 2 |
| Dec 14 | T | Respighi: *The Pines of Rome* |
| Dec 15 | F | Beethoven*: Piano Sonata No. 31 in A flat, Op. 110 |
| Dec 18 | M | Rachmaninov: 8 Preludes, Op. 32 |
| Dec 19 | T | Haydn: String Quartet No. 78 in B flat, *Sunrise* |
| Dec 20 | W | Schubert: Incidental Music to *Rosamunde* |
| Dec 21 | T | Prokofiev: *Lieutenant Kijé* Suite |
| Dec 22 | F | Abel*: Symphony in C |
| Dec 25 | M | Marc-Antoine Charpentier: *Noëls pour les instruments* |
| Dec 26 | T | Liszt: *Fantaisie sur des motifs de "Lucrezia Borgia"* |
| Dec 27 | W | Chausson: *Poeme* |
| Dec 28 | T | JS Bach: Brandenburg Concerto No. 1, BWV 1046 |
| Dec 29 | F | Sibelius: *Pohjola's Daughter* |

### Siskiyou Music Hall

| | | |
|---|---|---|
| Dec 1 | F | Carl Nielsen: Symphony No. 3, *Sinfonia espansiva* |
| Dec 4 | M | Schumann: Piano Concerto in A minor, Op. 54 |
| Dec 5 | T | JS Bach: Harpsichord Concerto in D minor |
| Dec 6 | W | Mozart Guarnieri: Piano Concerto No. 1 |
| Dec 7 | T | Hermann Goetz*: Piano Quartet in E, Op. 6 |
| Dec 8 | F | Sibelius*: Symphony No. 1 |
| Dec 11 | M | Berlioz*: *Harold in Italy* |
| Dec 12 | T | Khachaturian: Concerto for Violin and Orchestra |
| Dec 13 | W | Vaughan Williams: Symphony No. 5 |
| Dec 14 | T | Mendelssohn: String Quartet No. 3 in D |
| Dec 15 | F | Beethoven*: Septet in E flat , Op. 20 |
| Dec 18 | M | Edward MacDowell*: Suite No. 2, Op. 48, *Indian* |
| Dec 19 | T | Johann Muthel: Concerto for Keyboard in B flat |
| Dec 20 | W | Ferdinand Ries: Cello Sonata in G minor, Op. 125 |
| Dec 21 | T | David Popper: Suite for Cello and Orchestra, Op. 50 |
| Dec 22 | F | Dvořák: Symphony No. 1 in C minor |
| Dec 25 | M | Humperdinck: Selections from *Hänsel und Gretel* |
| Dec 26 | T | Liszt: Symphony No. 5 in C minor |
| Dec 27 | W | Prokofiev: Sonata for Violin and Piano in F minor, Op. 80 |
| Dec 28 | T | Joseph Rheinberger: Six Pieces for Violin and Organ, Op. 150 |
| Dec 29 | F | E.J. Moeran: Symphony in G minor |

# Classics & News Highlights

### JPR Saturday Morning Opera with Don Matthews

**December 9 · *Gemma di Vergy* by Donizetti**
Montserrat Caballé, Paul Plishka, Luis Lima, Louis Quilico, Mark Munkittrick, Natalya Chudy, Opera Orchestra of New York, Schola Cantorum, Eve Queler, conductor.

### Metropolitan Opera

**December 9 · *Idomeneo* by Mozart**
Director: James Levine
Cast: Dorothea Röschmann, Alexandra Deshorties, Magdalena Kožená,and Kobie van Rensburg

**December 16 · *Rigoletto* by Verdi**
Director: Friedrich Haider
Cast: Ekaterina Siurina , Nancy Fabiola Herrera, Joseph Calleja, Carlos Alvarez, and Robert Lloyd

**December 23 · *Don Carlo* by Verdi**
Director: James Levine
Cast: Patricia Racette, Olga Borodina, Johan Botha, Dmitri Hvorostovsky, René Pape and Samuel Ramey

**December 30 · *The Magic Flute* by Mozart**
Director: James Levine
Isabel Bayrakdarian, Erika Miklósa, Matthew Polenzani, Nathan Gunn, René Pape, Jennifer Aylmer



The Empire Brass helps ring in the holiday season with a performance on the December 24th edition of *Saint Paul Sunday.*

### From The Top

**December 2** · The best way to keep classical music fresh and new is to cultivate new composers. And that's just what listeners will hear this week as a 16 year-old from Milton, Massachusetts who is one of the honorees in *From the Top's* Young Composer Project presents her duet for cello and piano. Of course there will also be terrific performances of more standard repertoire by young musicians from up and down the East Coast

**December 9** · *From the Top* is in Tallahassee, at Florida State University to be part of the Seven Days of Opening Nights Festival. Audiences will hear outstanding musicians from 15 to 18 years old, including a young guitarist from San Jose, California performing "A Dream in the Forest" by Barrios and a teenage trombonist from Tallahassee performing a monster of a piece by Ferdinand David. That trombonist will help 13-year-old Roving Reporter Caeli Smith teach a fabulous teenage pianist how to ride a bike!



PHOTO: JEFFREY HORNSTEIN

Wind quintet Imani Winds breathes life into works by Pavel Haas and Uruguayan composer Miguel del Aguila.

**December 16** · *From the Top* visits East Texas this week, with a show featuring five terrific young soloists, including two Texans.

**December 23** · *From the Top* is at home this week, with a show featuring outstanding musicians from 13 to 18 years old including a young mezzo-soprano singing Scarlatti and a teenage violinist from Cape Cod performing evocative music about the gods by Karol Szymanowski. Also on today's show, audiences will listen in on a private master class given to a young composer by one of America's leading adult composers, Libby Larsen.

**December 30** · This week's *From the Top* comes from the brand-new Dale F. Halton Theater in Charlotte, North Carolina and features the 58 member Charlotte Children's Choir, along with the first trumpet player in the Charlotte Symphony Youth Orchestra.

### Saint Paul Sunday

**December 3 · Imani Winds plays Haas, del Aguila**
Titilayo: Imani Winds makes a warmly anticipated return visit to *Saint Paul Sunday* this week for music that both gives its signature exuberance free reign and lets us in on the depth and range of this remarkable quintet. Two of the program's works–Jeff Scott's "Titilayo" and Valerie Coleman's reimagination of the spiritual "Steal Away"–were composed from within the ensemble. Pavel Haas's stylistically prescient 10th wind quintet reveals these performers' capacity to illuminate the rarer gems of their repertoire. And Uruguayan composer Miguel del Aguila's 2nd wind quintet, which closes the hour, seems to embrace all that comes before.

**December 10 · Jorja Fleezanis, violin; Karl Paulnack, piano**

**December 17 · TBA**

**December 24 · The Empire Brass**
Sleigh Ride: Brass music lends the holidays a special grandeur, and this week the celebrated Empire Brass visits *Saint Paul Sunday* to help ring in the season. Along with traditional tunes and carols, the quintet will play glorious antiphonal and classical works that evoke the spirit of the time. We'll hear music of Russian composers, including two of Pytor Tchaikovsky's Nutcracker Dances, as well as works by Susato, Purcell, Holborne and Albinoni.

**December 31 · A Dale Warland Singers Retrospective**

A "Heart Healthy" recipe *from*



# Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health,* Sundays at 4pm on JPR's *News & Information Service.* Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413. www.zorbapaster.org

## VEGGIE MOLÉ SOUP

(Makes 8 servings)

1 tsp Olive oil
1½ Cups TVP (Textured Vegetable Protein)
1 Cup Chopped onions
1 Cup Chopped green peppers
2 Tbs Chili powder
4 Garlic cloves
¼ Cup Mole sauce
2 14oz Cans Vegetable broth
1 Cup Raisins
½ tsp Salt
½ tsp Pepper
19 oz Can Black beans, drained
14 oz Can Diced tomatoes
4.5 oz Can Green chilies, drained
½ Cup Fresh cilantro, chopped

In a bowl, cover TVP with hot water. Soak for 5-10 minutes. Drain on paper towel, press out. In Dutch oven or tall pot, heat oil, onion, pepper, chili powder, garlic. Cook for 5 minutes.

In a separate bowl, combine molé and vegetable broth, stir. Add broth mixture, TVP, raisins , salt, pepper, black beans, diced tomatoes, and green chilies.

Bring to a boil, and reduce heat. Simmer on low for 20 minutes for at least an hour. Serve with fresh cilantro.

**Nutrition Facts**

Serving size: 1 serving. Percent daily values based on a 2000 calorie diet. Nutrition information calculated from recipe ingredients.

**Amount Per Serving**

Calories 368.17
Calories From Fat (27%) 98.84
Calories From Protein (17%) 64.34
Calories From Carbs (56%) 204.99

Total Fat 11.42g 18% · Saturated Fat 1.08g 5%
Monounsat. Fat 4.68g · Polyunsat. Fat 1.53g
Cholesterol 0.99mg 0% · Sodium 994.31mg 41%





# Rhythm & News Service

**KSMF 89.1 FM** ASHLAND, CAVE JCT. 90.9 FM, GRANTS PASS 97.7 FM
**KSBA 88.5 FM** COOS BAY, PORT ORFORD 89.3 FM, ROSEBURG 91.9 FM
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**DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE**

## MONDAY–FRIDAY

5:00am–9:00am
### Morning Edition
The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50 with Darcy Danielson.

**NORTHERN CALIFORNIA ONLY:**

7:50am
### California Report
A daily survey of California news, following *Morning Edition,* produced by KQED, San Francisco.

9:00am–3:00pm
### Open Air
An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news at noon.

3:00pm–5:30pm
### All Things Considered
The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm–6:00pm
### The Jefferson Daily
Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

6:00pm–8:00pm
### The World Café
The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm–10:00pm
### Echoes
John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm–2:00am
### Late Night Jazz with Bob Parlocha
Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

## SATURDAYS

6:00am–10:00am
### Weekend Edition
The latest national and international news from NPR.

10:00am–11:00am
### Living on Earth
Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

11:00–Noon
### Car Talk
Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon–1:00pm
### E-Town
A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm–3:00pm
### West Coast Live
From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm–4:00pm
### AfroPop Worldwide
One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm–5:00pm
### The World Beat Show
Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm–6:00pm
### All Things Considered
The latest national and international news from NPR.

6:00pm–8:00pm
### American Rhythm
Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm–9:00pm
### The Grateful Dead Hour
David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm–10:00pm
### The Retro Lounge
Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it deja vu? Or what?

10:00pm–2:00am
### The Blues Show
Four hours of Blues from the JPR library hosted by Paul Howell and Derral Campbell.

## SUNDAYS

6:00am–9:00am
### Weekend Edition
The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00am–10:00am
**Marian McPartland's Piano Jazz**
Marian McPartland chats and performs with some of jazz's greats.

10:00am–2:00pm
**Jazz Sunday**
Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm–3:00pm
**Rollin' the Blues**
Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm–4:00pm
**Le Show**
Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm–5:00pm
**New Dimensions**
This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm–6:00pm
**All Things Considered**
The latest national and international news from NPR.

6:00pm–9:00pm
**The Folk Show**
Keri Green, Cindy DeGroft, and Karen Wennlund bring you the best in contemporary folk music.

9:00pm–10:00pm
**The Thistle and Shamrock**
Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm–11:00pm
**Music from the Hearts of Space**
Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm–2:00am
**Late Night Jazz with Bob Parlocha**

# Tuned In *From p.3*

If you were listening in the final hours of the Fund Drive on October 24th you heard it for yourself. It was a torrent of emotion, of passion about all that we share and accomplish together, that loudly rang out. It was a record day, surpassing the $52,500 we needed to meet our goals on all three services (which we did).

I walked away that night thinking about the tremendous feeling of community we have all created together, and all the things we have accomplished together. When lesser souls might have thought it would be impossible, that community has lifted us to towering achievement.

And that is the thing about JPR of which I am most proud – you, our listeners and members – who make us what we are.

JM

Ronald Kramer, Executive Director

# Rhythm & News Highlights

## Marian McPartland's Piano Jazz

**December 3 · Melissa Walker**
Vocalist Melissa Walker is a fascinating new voice on the jazz scene with impeccable phrasing, a soulful swing, and a warm sensuous tone. A former law student, Walker traded her legal briefs for the American Popular Songbook, and began pursuing a fulltime career in jazz. She and McPartland spend a delightful hour talking about the jazz life and performing together on "The More I See You," "It Could Happen toYou," and Walker's own tune, "Love Is."

**December 10 · Dr. Clare Hansson**
Queensland's First Lady of Jazz, pianist Clare Hansson, is one of Australia's best-loved entertainers and a well-known part of Brisbane's Jazz scene since the '70s. She's recently completed her PhD. in Jazz Studies, the first at her university to do so. In this program from 2000, Hansson teams up with McPartland for "A Foggy Day in London Town," and performs a musical portrait of Marian.

**December 17 · Jeremy Siskind**
*Piano Jazz* showcases another bright young pianist, Jeremy Siskind. A rising junior at the Eastman School of Music, Siskind has already won several impressive competitions and attracted the attention of *Piano Jazz's* host. His skills have taken him to Japan and around the U.S. He's in the studio with McPartland for piano duets of "Autumn Leaves" and "There'll Never Be Another You."

**December 24 · Christmas Special**
Note: this is a completely different program from the "Christmas Memories with Marian McPartland" holiday special. *Piano Jazz* decks the airwaves with your favorite holiday music and Christmas memories from Marian and her special guests. There'll be Christmas favorites as well as a few surprises. Wrap up your holidays with this special hour of *Piano Jazz*.

**December 31 · Matthew Shipp**
Pianist/composer Matthew Shipp has an intricate and heady approach to his music. An ardent musical explorer and promiscuous collaborator, Shipp has experimented with avant-garde and free jazz styles, tape loops, programmed beats, and even turntable artists. On this *Piano Jazz*, Shipp settles into one of his favorite environs, the duo format, as he and McPartland explore the outer reaches on "Naima" and Shipp's own "Gamma Ray."


Matthew Shipp

## The Thistle & Shamrock

**December 3 · Live from D.C.**
Savor highlights from a live performance by humorist and songwriting legend Adam McNaughtan. Hosted by Fiona Ritchie, his appearance at the National Mall in Washington, DC was part of "Scotland at the Smithsonian," a celebration of Scottish music, arts, crafts, and food at the Smithsonian Folklife Festival 2003.


Fiona Ritchie visits with the children's singing group, The Singing Kettle, on the December 10th edition of *The Thistle & Shamrock*.

**December 10 · The Singing Kettle**
Cilla Fisher and Artie Trezise are the creators of Britain's most successful children's singing group, The Singing Kettle. Fiona Ritchie met the couple in their home village of Kingskettle to learn about their music and to enjoy hearing the stories behind such classics as "The Train to Glasgow."

**December 17 · Celtic Dance**
Inspired in part by the success of theatrical shows featuring traditional dance styles, Celtic instrumentalists are today increasingly keen to reconnect their music with dancers, both on stage and in the recording studio. Hear the rhythms of the Scottish Stepdance Company, the Cherish the Ladies stepdancers, The Occasionals country dance band, and the step-driven score of Bill Whelan's Riverdance.

**December 24 · Season's Greetings from the Thistle & Shamrock**
Our seasonal music, greetings, and readings will beam light and life into your holiday gatherings.

**December 31 · Fiona's First Foot**
Hogmanay (New Year's Eve) is the most revered of the ancient Scottish traditions. The celebration's pagan rituals date back to Viking days, and involve visiting the homes of neighbors and friends soon after the bells at midnight. To bring the most luck to the household, a first footer should be a tall dark stranger, bearing gifts of Scotch whisky, a lump of coal, and rich fruit cake or shortbread. Fiona talks you through the traditions of the celebration, glass in hand, with gifts of music to set your new year off on the right footing.

## New Dimensions

**December 2** · *A Rousing Manifesto of Faith* with Robin Meyers

**December 9** · *A Time for Choices, Part 11: The New Emerging Paradigm* with Rebecca Solnit, Mark Ian Barasch, Arjuna Ardagh, and Jean Houston

**December 17** · *Preserving Life on Earth* with Thomas Lovejoy

**December 24** · *Of Animal Grace and a Spa for a Pig* with Sy Montgomery

**December 31** · *God is Alive and Well in the Cosmos* with Bernard Haisch

# News & Information Service

| KSJK AM 1230 | KAGI AM 930 | KTBR AM 950 | KRVM AM 1280 | KSYC AM 1490 | KMJC AM 620 | KPMO AM 1300 | KNHM 91.5 FM | KJPR AM 1330 |
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## MONDAY–FRIDAY

5:00am–7:00am
### BBC World Service
News and features from the British Broadcasting Service.

7:00am–8:00am
### The Diane Rehm Show
Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am–10:00am
### The Jefferson Exchange
Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am–11:00a.m.
### Here & Now
A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am–1:00pm
### Talk of the Nation
NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm–2:00pm
### To The Point
A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm–3:00pm
### The World
The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm–4:00pm
### Fresh Air with Terry Gross
A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

**KTBR/KRVM LANE & DOUGLAS CO. ONLY:**

3:00pm–4:00pm
### News & Notes
A news program, which highlights social, political and cultural issues, hosted by Emmy Award-winning journalist Ed Gordon.

4:00pm–5:00pm
### Open Source (Monday–Thursday)
A program fused to the Internet reflecting the sound and sensibility of the Web. The show, hosted by Christopher Lydon, is dedicated to sorting, sifting, and decoding the digital universe.

### Tech Nation (Friday)
A program focusing on the impact of technology in our lives presenting interviews with people from every aspect of life hosted by Moira Gunn.

5:00pm–6:00pm
### On Point
Host Tom Ashbrook combines his journalistic instincts with a listener's openness and curiosity – focusing on the relevant topics and deconstructing issues along with the audience.

6:00pm–7:00pm
### Fresh Air with Terry Gross
Repeat of 3pm broadcast.

**KTBR/KRVM LANE & DOUGLAS CO. ONLY:**

6:00pm–7:00pm
### News & Notes
Repeat of 3pm broadcast.

7:00pm–8:00pm
### As It Happens
National and international news from the Canadian Broadcasting Corporation.

8:00pm–10:00pm
### The Jefferson Exchange
Repeat of 8am broadcast.

10:00pm–8:00am
### BBC World Service

## SATURDAYS

5:00am–8:00am
### BBC World Service

8:00am–9:00am
### Marketplace Money
Kai Ryssdal hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am–10:00am
### Studio 360
Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am–12:00pm
### West Coast Live
From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm–2:00pm
### Whad'Ya Know with Michael Feldman
*Whad'Ya Know* is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "*Whad'Ya Know* Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm–3:00pm
### This American Life
Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm–5:00pm
### A Prairie Home Companion with Garrison Keillor
A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm–6:00pm
### Selected Shorts
A program that matches Oscar and Tony Award-winning actors with short stories written by acclaimed contemporary and classic authors.

6:00pm–7:00pm
### Fresh Air Weekend

7:00pm–8:00pm
### New Dimensions

8:00pm–8:00am
### BBC World Service

## SUNDAYS

5:00am–8:00am
### BBC World Service

8:00am–10:00am
### To the Best of Our Knowledge
Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am–11:00pm
### On The Media
A program that decodes what is heard, read, and viewed in the media every day.

11:00am–12:00pm
### Marketplace Money
Repeat of Saturday's broadcast.

12:00pm–2:00pm
### A Prairie Home Companion
Repeat of Saturday's broadcast.

2:00pm–3:00pm
### This American Life
Repeat of Saturday's broadcast.

3:00pm–4:00pm
### Studio 360
Repeat of Saturday's broadcast.

**KTBR/KRVM LANE & DOUGLAS CO. ONLY:**

3:00pm–4:00pm
### Le Show
Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm–5:00pm
**Zorba Paster on Your Health**
Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm–6:00pm
**Documentary Hour**
Selected documentary episodes and series from a diverse range of producers.

6:00pm–7:00pm
**People's Pharmacy**

7:00pm–8:00pm
**The Parent's Journal**
Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm–8:00am
**BBC World Service**

# Profile *From p. 18*

and 27 years later realized her dream of playing in a rock and roll band when she started performing with the all-woman group, Blue Lightning. Additionally, learning Latin/Cuban drumming and percussion, and singing with the Women With Wings choir currently fulfill her desire to be a part of music. "Music had always been a major, vibrant part of myself that can go directly to my heart and soul, enabling me to experience a great deal of joy. For years I pushed it aside, labeling it not as important as other "accomplishments" that our culture holds dear- namely the act of earning large amounts of money, and making a name for oneself."

Subbing for *The Folk Show* brings another welcome dose of music, lots of it new, to Karen's life, as well as fulfilling another childhood dream- that of being a DJ. She views being able to pick and play three hours of music that hundreds of people will listen to, as an honor and strives to create sets that hold together thematically, as well as musically. "Our world seems at a definite turning point, where we choose, with our every act, and in the small details of our lives, what kind of future we make for ourselves, and the rest of life on this planet." JM

# Program Producer Directory

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Audience Services:
(202) 513-3232
Tapes and Transcripts:
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(877-677-8398)
www.npr.org/

ALL THINGS CONSIDERED
1-877-677-8398
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CAR TALK
1-888-CAR-TALK
cartalk.cars.com/

DIANE REHM SHOW
Call-in line: 1-800-433-8850
drehm@wamu.org
www.wamu.org/rehm.html

FRESH AIR
Tapes, transcripts 1-877-213-7374
freshair@whyy.org
whyy.org/freshair/

LIVING ON EARTH
1-800-218-9988
www.loe.org/

MARIAN McPARTLAND'S PIANO JAZZ
(803) 737-3412
pj@scetv.org
www.scetv.org/pj/

MORNING EDITION
Listener line: (202) 842-5044
www.npr.org/programs/morning

NEWS AND NOTES WITH FARAI CHIDEYA
www.npr.org/programs/newsnotes

ON THE MEDIA
onthemedia@wnyc.org
www.wnyc.org/onthemedia/

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www.onpointradio.org

TALK OF THE NATION
www.npr.org/programs/totn/

TALK OF THE NATION SCIENCE FRIDAY
www.npr.org/programs/scifri/

THISTLE & SHAMROCK
www.npr.org/programs/thistle/

WEEKEND EDITION SATURDAY
www.npr.org/programs/wesat/

WEEKEND EDITION SUNDAY
www.npr.org/programs/wesun/

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BBC WORLD SERVICE
www.bbc.co.uk/home/today/index.shtml

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www.fromthetop.net/

ECHOES
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Orders: 1-800-321-ECHO
echodisc.com

STUDIO 360
www.wnyc.org/new/Studio360/
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# Recordings

## JPR Staff & Volunteers

# Best of 2006

*Thoughts from the desk of JPR Music Director, Eric Alan:*

Already, it's that time of year again: the holidays approach, and we grow reflective about the best music of the year.

With the ability to release new CDs ever more accessible to the masses—one industry figure claims a thirty-seven percent increase in the number of new releases in the past year—the incoming musical tide was greater than ever at JPR in 2006. That meant more musical treasures, yet a harder time sifting through it all to find them. We each found our personal delights, and the joy of sharing them with our radio audience.

Here are a few of our favorites:

### Eric Alan

Music Director/*Open Air* Host

For once, my own taste and the mainstream found a common point: after ignoring the previous pop CDs of **John Mayer**, I found his new soul release *Continuum* stunning, with its combination of terrific singing, insightful songwriting and subtle guitar virtuosity. Of equal stature was **Ray Lamontagne**'s second release, *Till the Sun Turns Black*, with his aching voice always echoing in my mind long after the notes faded. The French and Caribbean influences of **Jehro**'s self-titled CD were the year's best surprise—a simple and gorgeous feel-good album sung in English and other languages. The **Mark Knopfler/ Emmylou Harris** collaboration *All the Roadrunning* was predictably brilliant; as was the *Reunion* of the great Celtic band **Solas.** The veteran **subdudes** continued their renewed career with one of their best, *Behind the Levee.* In the blues, the standout to me was the retro '50s feel of **James Hunter**'s *People Gonna Talk.* In world music, the Mexican/Irish guitarists **Rodrigo y Gabriela** self-titled debut provided a percussive take on acoustic flamenco influenced by heavy metal that's original and unsurpassed. And, alas, nothing from the jazz world made my list this year—unless you count the jazz aspects of the amazing **Bruce Hornsby** box set, *Intersections [1985–2005]*, which is not just a retrospective but a 4 CD/1 DVD extravaganza presenting a vast array of masterful live performances as well as studio gems.

### Jeannine Rossa

JPR Volunteer/*World Beat Show* Host

All of the albums below can be listened to in their entirety. For those of you who make your own mixes, check the November and December playlists for shows featuring my favorite "singles."

TOP... 11 (Alphabetically)

**Ali Farka Toure** – *Savane* (World Circuit) *Mali*: The Master's last CD, and it is masterful.

**Cesaria Evora** – *Rogamar* (Lusafrica) *Cape Verde*: The most fun of all of her albums. Great for summer dinner parties.

**Cheikh Lô** – *Lamp Fall* (World Circuit) *Senegal*: Has an incredible ear for other African and American musical styles; roots it all with mbalax and talking drum. A level above many other Senegalese musicians.

**Gecko Turner** – *Guapapasea!* (Quango/Love Monk) *Spain*: Sense of fun, way funky beats, and happily Euro-Latin.

**Lenine** – *Lenine* (Six Degrees) *Brazil*: Rock, singer-songwriting, sonic exploration, it's all there, and it's all Brazilian. Great stuff.

**Rebeca Mauleón** – *Descarga en California* (Pimienta Records) *Cuba/US*: Solid Cuban "jazz" jam; incredible rhythms. African and Latin enthusiasts alike will groove.

**Rodrigo y Gabriela** – *Rodrigo y Gabriela* (RTO Records) *Mexico*: "Rock star" acoustic guitar. *Incredible.* Even the DVD is amazing.

**Rosa Passos** – *Rosa* (Telarc) *Brazil*: Brazil is such a musical powerhouse. What is sticking with me is this delicate, lovely album.

**Susheela Raman** – *Music for Crocodiles* (Narada) *Australia/UK*: Intelligent, internationally-flavored singer-songwriting; English & Hindi lyrics.

**Toumani Diabate and his Symmetric Orchestra** – *Boulevard d'Independence* (World Circuit) *Mali*: Lots of horns and big band, but solidly based in Mali's great musical traditions. An sense of energy and joy not always apparent in Malian music.

**Yungchen Lhamo** – *Ama* (Real World) *Tibet*: Not as accessible as the others, but moving and lovely nonetheless.

P.S. See *Folk Show* faves for Celtic offerings.

### Shanna Simmons

JPR Volunteer/*Open Air* Host

Here are the releases that stand out as the soundtrack to my 2006. For starters, **Bruce Springsteen's** *We Shall Overcome: The Seeger Sessions*...It's exactly as it should be. Other established artists that top my list are **Mark Knopfler and Emmylou Harris.** Their collaboration *All the Roadrunning* features perfectly understated songs and beautifully showcases these two familiar voices. **RobinElla** shines on *Solace for the Lonely.* She strays from her string band roots but retains the strength of America's acoustic traditions, taking inspiration from the place where jazz, blues, bluegrass, and country music diverged nearly a century ago. **Zero 7** has again blurred the lines of musical genre on its third release, *The Garden.* Zero 7's Sam Hardaker and Henry Binns bring back the dynamic, emotive layering and intermittent vocals of their previous trip-hop soundscapes but add in pulsing tempos and witty pop as well. **Thom Yorke** experiments with electronic music on *The Eraser.* The Radiohead frontman stepped out of the rock milieu to pursue his electronic vision – one that is raw, gritty, dark, and excellent. *Yell Fire!* follows **Michael Franti's** pilgrimage to war torn areas of the Middle East. He's still fighting injustice and still delivering pumping hip hop anthems. Indie songstress **Chan Marshall**, known as **Cat Power**, returned to Memphis to recruit her soul music heroes for her release *The Greatest.* It has a retro sound with full arrangements, some great loose grooves, and serious introspection, too. Last, a worthy debut: **Nino Moschella's** *The Fix.* This multi-instrumentalist creates sexy ethnic grooves that you don't want to end.

### George Ewart

JPR Volunteer/*Jazz Sunday* Host

**Vocalists:** *Something Old Borrowed New*, **Greg Pasenko** (BluJazz productions). Covers rock and jazz classics (Hendricks, Wonder, Monk, Porter, Gershwin, Rodgers & Hart). *Marilyn Harris with the L.A. Jazz All-Stars Big Band* (Wrightwood Records). Great band and vocalist; Bob Dorough guests on one

ttrack. *Mr. Z*, **Zaxariades** (Freeham Records).

*Tenderly*, **Wendolina** (Sail Away Records). A sweetie and protégé of guitarist Mark Elf. *Avenue of the Americas*, **Tom Lellis** (Beamtide). Puts lyrics to jazz classics, lots of energy. *Nancy King Live at the Jazz Standard with Fred Hersch* (MaxJazz Vocal Series). Originally Fred's piano series date; Nancy was invited and ends up dominating.

**Big Band:** *Unheard Herd*, **Phil Woods & the Los Angeles Jazz Orchestra** (Jazzed Media). Emphysema Bird-acolyte plays hard bop charts. *Live at Blues Alley*, **The Taylor / Fidyk Big Band** (OA2). Seattle Big Band hits hard.

**Quartets:** *Down the Line*, **David Sills** (Origin Records). Fourth generation Tristano-school student with mentor Gary Foster, Alan Broadbent and Larry Koonse

**Trios:** *The Thang*, **Anthony Wonsey** (Sharp Nine Records). Tasty piano trio.

*Goin' to Town, Live at the Green Mill*, **Deep Blue Organ Trio** (Delmark). Organ, guitar, drum trio that cooks. *Burgeoning*, **Jarrett** Cherner Trio (Jarrett Cherner). Amazing multi-rhythmic pianist. *Richie Cole Meets Art Pepper: A Piece of Jazz History* (Jazz Excursion). Rare Art on clarinet and alto with underappreciated pianist Roger Kellaway from 1982.

## Don Matthews

JPR Classical Music Director/*First Concert* and *Saturday Morning Opera* Host

First on my list is choral music by **Eric Whitacre** as performed by **Polyphony** on the Hyperion label (CDA67543). The composer was born in 1970 in Reno, Nevada, whose early music experiences include playing synthesizers in a techno-pop band. His music is often sublime and by the standards of the 20th century, rather conservative. He chooses texts from a wide variety of poets, among them, Rumi, e.e. cummings and Octavio Paz. The singing is well suited to Whitacre's music; it is dramatic and powerful, but always clear and well-balanced.

Next is a CD on Nimbus (NI 5753) of orchestral ballet music by the composer **Franz Schreker**, who belongs to a group of composers that during the Nazi period were stigmatized as being degenerate and subsequently suppressed. Schreker's music falls between the Romanticism of Wagner and the 'new' sounds of Schoenberg, Berg and Webern. The music is lush and well-crafted, representing a rather sultry, emotional romanticism and played with skill and restraint by the **Lucerne Symphony Orchestra** led by **John Axelrod**. The spread of anti-Semitism contributed to the end of Schreker's career but his works are gradually returning into the public eye.

Finally, the 250th anniversary of Mozart's birth saw many new releases including a new performance of *La Clamenza di Tito* on Harmonia Mundi (HMC 901923.24). Considered the result of a commission taken only for financial reasons when the composer was already ill and working on *Die Zauberflöte*, it has long put lovers of Mozart in a difficult position; how could the idea of failure be maintained in the face of such gorgeous music? **René Jacobs'** new rendering removes that dilemma once and for all! The recording notes include a passionate defense of this work by Mr. Jacobs.

## Keri Green

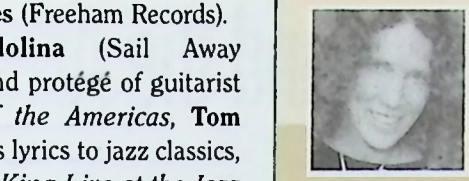
JPR Volunteer/*Folk Show* Host

At this year's holiday dinner party, I recommend these recordings for your jukebox. Each has stood the test of time throughout this past year and all have aged well. May you do the same, and please enjoy the gifts of the season!

### Classic & Contemporary Folk

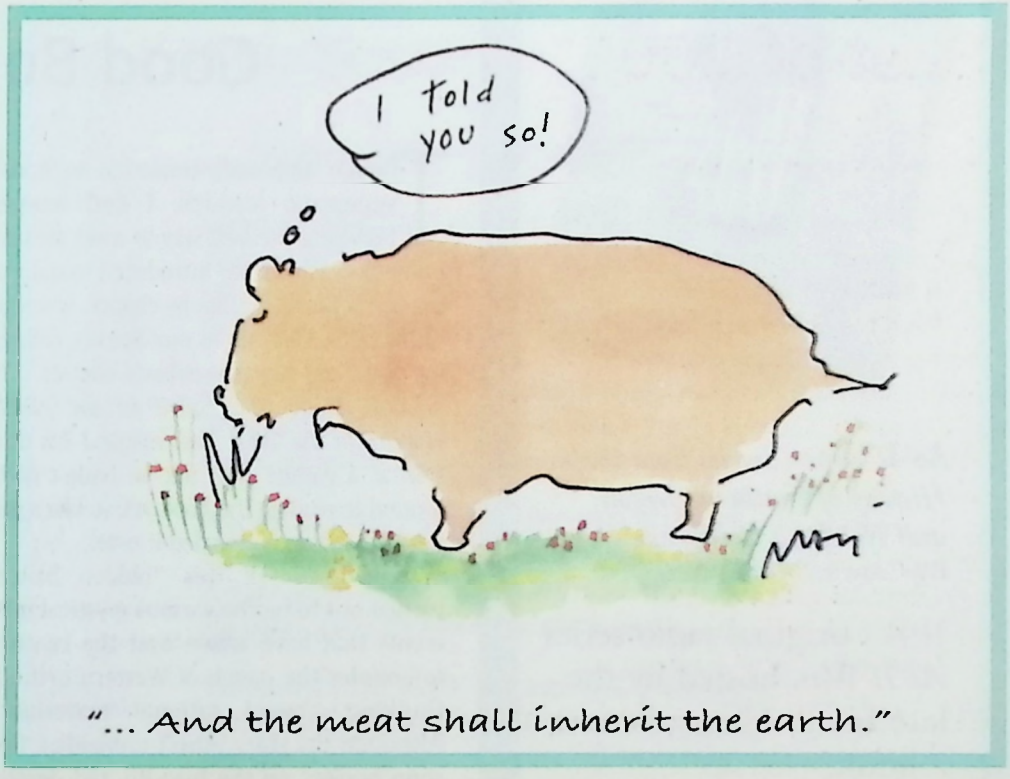
**Solomon Burke**, *Nashville*, (The One)
**Johnny Cash**, *Personal File*, (Sony BMG)
**Rosanne Cash**, *Black Cadillac*, (Capitol)
**Bob Dylan**, *Modern Times*, (Columbia)
**Jeffrey Foucault**, *Ghost Repeater*, (Signature Sounds)
**Jackie Greene**, *American Myth*, (Verve)
**John Gorka**, *Writing in the Margins*, (Red House)
**Janis Ian**, *Folk is the New Black*, (Rude Girl)
**Mark Knopfler & Emmylou Harris**, *All the Road Running*, (Warner)
**Shawn Mullins**, *9th Ward Pickin' Parlor*, (Vanguard)
**Tom Russell**, *Love and Fear*, (Hightone)
Various, *Classic African-American Ballads*, (Smithsonian Folkways)

CONTINUED ON PAGE 34

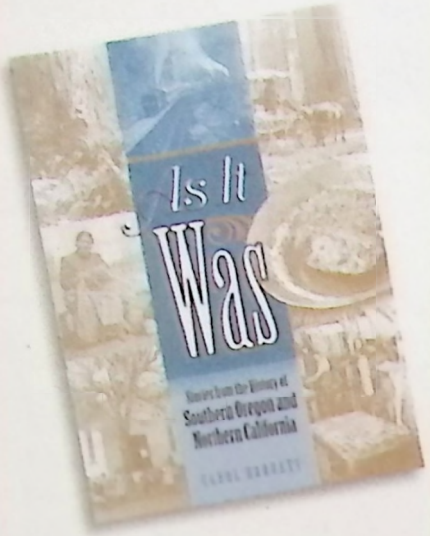


# Little Victories

## Mari Gayatri Stein




*This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is* Unleashing Your Inner Dog: Your Best Friend's Guide to Life *(New World Library). Her art has appeared in over 30 books, and she has taught yoga and meditation for many years. To order art and cards of the published work in the Jefferson Monthly and Mari's other work, call 541.770.6035 or visit www.marigayatri.com*




**As It Was:** *Stories from the History of Southern Oregon and Northern California*
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# Theater and the Arts

*Molly Tinsley*

## Good Book, Bad News

Though supposedly trained in methods of systematic research, I find receptive browsing the best way to meet meaningful books. Thus I was introduced to the work of Morris Berman quite by chance, when one of his titles, *Coming to our Senses*, called to me from my new son-in-law's shelves. The subtitle, *Body and Spirit in the Hidden History of the West*, had snagged *his* attention at a garage sale, but he hadn't gotten around to reading the book yet, so like a good new son-in-law, he handed it over.

The focus of this "hidden history" turned out to be the various mystical movements that have arisen over the centuries to counter the march of Western orthodox thinking toward rational materialism. Although the story wasn't unfamiliar, I was soon hooked on the breadth and depth of Berman's version, his ability to light up the strange and plumb the ordinary for unexpected significance. A mini-history of mirror manufacture, for instance, parallels the shift from the unreflective Middle Ages to the individualism and self-consciousness of the Renaissance, which has devolved in turn into the Other-directed but self-preoccupied contortions of modern life.

Just as appealing as Berman's polymathic grasp of historical fact was his uneasiness with final answers. While heretical mysticism may have been a glorious antidote to robotic obedience to the Church during the Middle Ages, in a chapter called "The Twisted Cross," Berman acknowledged the dark flipside of seeking psychological salvation in such experience: Nazism.

By his next book, *The Wandering God, A Study in Nomadic Spirituality*, Berman had come to suspect mystical transcendence altogether. It's too easily subverted by fundamentalist ideology, and harnessed to power hierarchies. More honest and healthy, he suggested, may be the recognition of the sacred within the everyday world, not above it. He found this horizontal pattern in nomadic cultures, along with a tolerance for diversity and ambiguity.

Ever speculative, Berman's only firm position seemed to be that firm positions will always fudge the truth. To remain firm, we must exclude data and ignore change. And living with the alternative–unstable inclusive reality–may mean a drop in comfort level, a radical revision of dreams.

Which brings me finally to my point, which is to recommend Berman's latest work, *Dark Ages America: The Final Phase of Empire*, in which he deploys his methods of exhaustive cultural analysis closer to home. The book is vintage Berman, replete with things you didn't know or forgot you knew, an awesome collection of facts, figures, and theories, all transformed into a vivid, if unsettling picture of the United States today. There are the fascinating mini-histories, like puzzle pieces, ranging from an enlightening summary of America's love affair with the automobile to the disturbing account of America's love affair with Saddam Hussein, which we terminated by practically giving him permission to invade Kuwait. And there's the detailed centerpiece, a lengthy analysis of our profit-driven foreign policy, post-World War II to the present.

Together, these pieces spell Empire, one that enshrines laissez-faire capitalism, or globalization, as its guiding principle, and one that at the present moment exhibits disease symptoms that parallel the darkening West after the fall of Rome: "the triumph of religion over reason," "the breakdown of education and critical thinking," "the legalization of torture," and "marginalization . . . on the world stage."

Typically, Berman documents in depth but doesn't take sides. Republicans and Democrats are equally culpable for our current predicament. The tribalism of Islam and the secular materialism of the West are both deeply flawed contexts for human growth and creativity, just as communism proved to be.

Berman's profound disappointment in his own United States does lead him to go harder on us, tracing the need to divide the

world into Good and Evil to the uniquely American character. Nourished on the concept of Manifest Destiny and the allure of a frontier, Berman suggests, we never developed the interior space conducive to processing psychic conflicts, and thus we are doomed to act them out instead in the external world.

I might quibble here, since by his own account, first the USSR, and now Islamist fundamentalists, have needed to villainize us as arch-enemy in order to survive just as much as we have needed to cast them. Unfortunately, political paranoia and projection are distributed pretty evenly around the globe. The shame is that the United States alone has possessed the power to neutralize these negative forces and has consistently chosen to perpetrate them instead.

In the end, Berman's breadth of perspective leads him to a sort of historical determinism. The very factors that propel a nation's rise to power become the factors that do it in. To become powerful in the first place, a nation has to repress impulses that don't contribute to its growth. It becomes "lop-sided," and although this lopsidedness provides it with enormous energy, if the "roads not taken" aren't eventually integrated into the dominant value system, the imbalance leads to collapse.

*Dark Ages America* seems resigned to this prospect. A clear-eyed awareness of our dead-end would seem to be the only consolation available. The truth will have to be its own reward. Yet in his preceding book, *The Twilight of American Culture,* Berman offered us a shred of hope to carry into the second dark age he sees stretching ahead. Those who continue to care about learning, culture, and the quality of life, must become the "new monks." The authentic lives which we insist on individually can serve as private monasteries, in which to preserve the treasures of our heritage, handing them down so that in healthier times, they can be reborn. JM

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Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

# Poetry

## *R. C. Wood*

## Star Search

*"Watchman tell us of the night..."*

Glares in competition with the stars,
This city. Sky lit up like a carnival
When the fair is on. Charging trucks, vans, cars
Drown the gnat-weak whine of the universal

Quirks and quarks. Over houses, through winter trees
Moist Venus reassures me like a wife,
But north eludes me; so does Betelgeuse,

Precyon and Vega, through fifty years of life
(Mine) remembered form a single night at Shiloh,
A star-hike to a meadow in the battlefield:
Moonless, great scribbles, the glittering O,

The stuff'd dome where Bowman and Orion wield
Weapons to a boy's imagination, as in ancient days
Shepherds, camel-men configured giant heroes,
Totems and divinities, and chanted ways

Of gods to men, lending sulphureous zeroes
Of the stars folk-charm. But now the city shouts
With light to blot all starry messages, and I
Can think of none, a simpleton at Christmastime

Pressured by the holidays. To the sky
Untuned and nearly sightless, for some sign
Kept waiting, like a stop to endless wars,
Shiloh to Somaliland, Aldebaran

To Zubenelgenubi, fabled stars
Between which you spot the Christ-star, if you can.

---

R. C. Wood was born in Mississippi in 1925, grew up in Tennessee, and served in the Air Force in Italy during World War Two. He attended Southwestern at Memphis, did his graduate work at Columbia and Johns Hopkins, and taught at the University of Mississippi, Randolph-Macon College, and Rhodes College. His poems have been published in *The Georgia Review, The Sewanee Review, Stylus,* and *Ginger.* He is currently the Literary Editor of *The Magnolia Gazette,* a Mississippi weekly newspaper. R. C. Wood lives in Memphis.

Writers may submit original poetry for publication in the *Jefferson Monthly.* Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
*Jefferson Monthly* poetry editors
126 Church Street, Ashland, OR 97520.

Please allow two to four weeks for reply.

# Artscene

## ROGUE VALLEY

### Theater

◆ The Camelot Theater presents *Into the Woods*, thru Dec. 31st. An ambivalent Cinderella? A blood-thirsty Little Red Ridinghood? A Prince Charming with a roving eye? A Witch . . . who raps? They're all among the cockeyed characters in this fractured fairy tale. What begins as a lively irreverent fantasy in the style of "The Princess Bride" becomes a moving lesson about community responsibility and the stories we tell our children. $17 general/$15 seniors and students. Located at Talent Ave. & Main St, Talent. (541) 535-5250

◆ The Oregon Cabaret Theater presents *Cindy Rella* thru Dec. 31st. This show started the tradition of Panto at the Cabaret. The classic story of hapless heroine Cinderella is told in the wild and wacky English Panto style: a heady mix of fairy tale, vaudeville, slapstick, audience participation, topical humor, local jokes, cross-dressing, a sing-along – even a tap-dancing horse. Inside of all this zaniness is a story of romance, magic and love. Thurs-Mon at 8 pm, Sunday brunch matinees at 1 pm. Sun-Thurs: $21/23; Fri-Sat.: $25/27. Located at 1st and Hargadine Streets, Ashland. (541) 488-2902

### Music & Dance

◆ The Three Rivers Chorale presents a fall concert on Dec. 1st. 7:30 pm. The 36-member choir performs music from the 1500s to the present. $7. At Calvary Lutheran Church, 909 NE A Street in Grants Pass. (541) 476-6243. www.3riverschorale.com

◆ Craterian Performances presents several performances this month.

On Dec. 2nd-3rd, The Trail Band performs its annual Christmas show. The group mixes traditional and contemporary songs of every style with heart-warming stories and humor.

On Dec. 8th, *Joseph and the Amazing Technicolor Dreamcoat*, the first of Andrew Lloyd Webber's musicals and his most crowd-pleasing, feel-good romp. Webber employs a blend of musical styles (calypso, country-western, French cabaret, rockabilly) to re-tell the biblical story of Joseph, whose powers as a dreamer and whose favor with his father – cause his jealous brothers to sell him into slavery. From this unpromising start, Joseph ends up as the Pharaoh's right-hand man before finally reconciling with his penitent siblings.

On Dec. 15th-17th, The Nutcracker is performed by Ballet Rogue. It wouldn't be Christmas without this holiday favorite. Featuring Peter Tchaikovsky's exquisite music, The Nutcracker unfolds on Christmas Eve, when a little girl's beloved Nutcracker doll, broken by her jealous brother, comes magically to life and leads her on a series of wonderful adventures.

The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and www.craterian.org

◆ The Rogue Valley Symphony performs its Holiday Candlelight Series on Dec. 8th-9th & Dec. 15th-16th. 8 pm. The program features Vivaldi, Sinfonia No. 1, Haydn, Symphony No. 6, Handel Concerto Grosso and Gabrieli Canzon No. 28. Festive receptions follow each performance. Locations: on Dec. 8th in Grants Pass at Newman United Methodist Church, on Dec. 9th in Ashland at First Baptist Church, and on Dec. 15th-16th in Medford at Sacred Heart Church. $25 general/$10 student. (541) 552-6398.



PHOTO: SHERRY RAYN BARNETT

On December 8th, Kitka performs at the Unitarian Center, 4th and C Streets, Ashland.

◆ St. Clair Productions presents three concerts to enrich the soul during the holiday season:

On Dec. 8th, Kitka, an 8-woman a capella choir singing women's music from Eastern Europe, presents "Wintersongs," showcasing material ranging from Slavic folk carols and Eastern Orthodox sacred choral works, to pre-Christian incantations for the longest nights of the year and Hebrew folk songs for Chanukah. 8 pm. At the Unitarian Center, 4th and C Streets, Ashland.

On Dec. 11th, the Mevlevi Sufi Order of America, under the direction of Jelaluddin Loras, presents the Ayni Cem (Ayni Jem), a gathering of musicians and whirling dervishes for sacred music and dance. 7:30 pm. At the Ashland Middle School Commons, 100 Walker, Ashland.

On Dec. 14th, the Klezmatics presents "Woody Guthrie's Happy Joyous Hannukah and Holiday Music," melding traditional Jewish Klezmer music, original music and lyrics written by Woody Guthrie. 7:30 pm. At Havurah Shir Hadash, 185 N. Mountain Ave., Ashland.

Tickets at the Music Coop, on-line at www.stclairevents.com (541) 535-3562.

◆ The Siskiyou Singers present a Winter Concert on Dec. 8-10th. An anthology of choral music over the past 5 centuries, including the Bach Magnificat, Byrd's Mass for 5 voices will be performed. 8 pm on Fri.-Sat, 7 pm on Sun. Tickets at Paddington Station, The Tree House, the Music Coop in Ashland, and The Party Place in Medford. $12 for advance and $14 at the door. At the Southern Oregon University Recital Hall, Ashland.

◆ On Dec. 9th-10th, the Rogue Valley Chorale presents "Christmas with the Chorale". $15, students $5. Dec. 9th, 8 pm, at the new Crater High School Performing Arts Center and Dec. 10th, 3 pm, at the Lynn Sjolund Auditorium at North Medford High School, Medford.

◆ Gypsy Soul presents its 6th Annual Benefit Christmas Concert for WinterSpring on Dec. 16th. Gypsy Soul will perform its latest CD,

Send announcements of arts-related events to:
Artscene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520
or to paulchristensen@earthlink.net

December 15 is the deadline
for the February issue.

For more information about arts events,
listen to JPR's Calendar of the Arts

*Beneath The Covers: A Rediscovery.* In this departure from their critically acclaimed CDs of original material, Roman Morykit and Cilette Swann pay tribute to some of the artists who have inspired them. 7:30 pm. $15. Tickets at Music Coop & Willow Creek. At the Historic Ashland Armory. www.GypsySoul.com/newbtc.asp

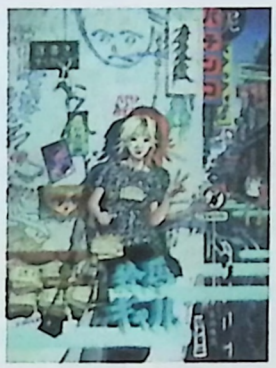
◆ The "Music at St. Mark's" series presents several concerts for the holiday season:

On Dec. 10th, A Service of Advent Lessons and Carols with the St. Mark's Choirs. A traditional service of Advent readings includes choir carols, and congregational hymns. 10:45 am.

On Dec. 28th, a recital by Kirsten Boldt, bassoonist, and friends. This fifth annual concert by Ms. Boldt will include several guest artists performing music for bassoon plus other instruments. 7:30 pm.

On Dec. 31st, a Concert for New Year's Eve. Musicians from the Rogue Valley and beyond, including Kirsten Boldt (bassoon), Christian Mathisen (tenor), Barbara Evans O'Donnell (alto), Martin Prelle-Tworek (baritone), Miho Zaitsu (cello), Laurie Hunter (piano), and Margaret R. Evans (organ), perform various styles of music. A gala reception follows, and at 9 pm, the Service of Night Prayer for the New Year from the New Zealand Prayer Book is offered.

All events are free. At St. Mark's Episcopal Church, 5th and Oakdale, Medford. 541-858-8037



The Humboldt Arts Council presents the "Orr Marshall Retrospective: A Bridge to Japan," December 10th through February 11th.

◆ The Jefferson Baroque Orchestra presents "Christmas Music of Marc-Antoine Charpentier" Margret Gries, Organ & Director," on Dec. 2nd–3rd. The greatest French composer of the age of Louis XIV, Marc-Antoine Charpentier was overshadowed in his day by the politically astute Jean-Baptiste Lully. This Christmas two of Charpentier's delightful seasonal works are performed. Each section of the Midnight Mass is based on a different French Christmas carol. Both works are accompanied by an orchestra of strings and recorders. To add a little pomp, Charpentier's Prelude for trumpets and strings is included. Chant de Noel (Christmas Oratorio)Messe de Minuit (Midnight Mass for Christmas (both for orchestra, chorus and soloists). On Dec. 2nd, 8 pm, at Newman United Methodist Church, Grants Pass. On Dec. 3rd, 3 pm, at Unitarian Center, Ashland. $16 regular, $12 students, available at Heart & Hand, Ashland; Music for Kids, Grants Pass; The Book Exchange, Cave Junction; at the door, or call 592-2681

### Exhibition

◆ The Schneider Museum of Art presents "Emblems, Effigies, and Enigmas: The Art of John Buck" thru Dec. 9th. $2 donation. At Southern Oregon University, Ashland. (541) 552-6245



PHOTO: CHRISTOPHER BRISCOE

The Rogue Valley Symphony performs its Holiday Candlelight Series on December 8th, 9th, 15th & 16th.

◆ "Magical Musical Christmas Murals" are a grand plan to make Grants Pass irresistible this holiday season, thru Jan. 1st. Grants Pass radiates with the fiber optic dazzle of 18 gigantic Magical Musical Christmas Murals. The murals are 12 inches thick, ten feet tall, five feet wide, and wired with miles of fiber optic cable and thousands of points of lights. Each mural takes 20 to 30 seconds to tell its "story." Between H and 5th Streets, Grants Pass. (541) 476-5510

◆ AMBUS Contemporary Art presents a Holiday Show, "Art Squared" thru Jan. 6th. On canvas and paper, as sculpture and glass, the art pieces are displayed in a grid format on the gallery's two back walls. Tues–Sat, 11–4 pm. 21 N. Bartlett in downtown Medford. (541) 245-3800 or www.AmbusArt.com

◆ The Living Gallery hosts its "Annual Holiday Open House" on Dec. 1st, 5–8 pm, and continues its exhibition of mixed-media wall assemblages by Ashland artist Linda Lamore thru Dec. 31st. Located at 20 S. First Street, Ashland. (541) 482-9795. www.thelivinggallery.com

## NORTH STATE

### Theater

◆ Riverfront Playhouse presents *The Farndale Avenue Housing Estate Townswomen's Guild Dramatic Society's Production of A Christmas Carol*, thru Dec. 16th. 7:30 pm & 2 pm. Tickets available at The Graphic Emporium. $17/13/ 11. The Riverfront Playhouse is at 1620 East Cypress, Redding. (530) 225-4130

◆ BareStage Theatre presents *I Love You, You're Perfect, Now Change!* thru Dec. 16th. As if "Seinfeld were set to music," this play is still enormously popular in New York and around the world, because it offers what most musicals don't: a slice of life. $10 General Admission and $8 for Students (with I.D.) and Senior Citizens (65+). Tickets are available at Francisco's Mexican Restaurant during normal business, online 24 hours a day at www.barestage.com, or at the door. Reservations are recommended. BareStage Theatre, 446 Antelope Blvd., Red Bluff. (530) 529-1241.

### Music

◆ The Shasta Convention Center presents two shows this month:

On Dec. 7th, *Joseph and the Amazing Technicolor Dreamcoat* is a rainbow ride through biblical Egypt on the wings of Andrew Lloyd Webber's uplifting music and the humor and poetry of lyricist Tim Rice. 7:30 pm.

On Dec. 10th, the "surfing cowboy", California native Gary Allan, performs "Tough All Over."

At the Redding Convention Center, 700 Auditorium Drive, Redding. (530) 225- 4130. www.reddingconventioncenter.com

◆ The Ferndale Community Choir presents its "37th Annual Christmas Celebration in Song" on three days in December. The 60-voice choir sings an eclectic selection of sacred music, from choral classics to contemporary compositions and spirituals. Over the years more than 350 people from many diverse backgrounds have sung with friends in this choir. Ranging in age from 15 to 82, the joy of making beautiful music together has kept the Ferndale Community Choir together and flourishing. Concerts are offered at churches during the Christmas season, beginning on Dec. 2nd, 8 pm, at the Ferndale Community church, 712 Main St, in Ferndale. On Dec. 3rd, at the Assumption Church, 546 Berding St., Ferndale, 3 pm. And on Dec. 10th, at the River Lodge, in Fortuna, 3 pm. (707) 445-9717

## OREGON & REDWOOD COAST

### Music

◆ The Pistol River Concert Association presents Los Pinguos on Dec. 9th, 8 pm. Los Pinguos comes from cosmopolitan Buenos Aires, Argentina, performs using Spanish guitars, a Cuban Tres, a Peruvian cajón (box-drum) and harmonizing vocals. $15. At Pistol River Friendship Hall, Pistol River. (541) 247-2848

### Exhibition

◆ The Coos Art Museum presents art quilts by six Northwest fiber artists Dec. 8th–Feb. 19th. "Fine Focus '06" is a traveling exhibit of 50 small format art quilts juried by nationally known fiber artists. On display upstairs, historical quilts from the collection of the Coos Historical & Maritime Museum. $5 adults, $2 seniors & students. Coos Art Museum is located at 235 Anderson, Coos Bay, or online at www.coosart.org. (541) 267-3901

◆ The Humboldt Arts CONTINUED ON PAGE 34

Council presents the "Orr Marshall Retrospective: A Bridge to Japan," Dec. 10th–Feb. 11th. After studying with Josef Albers at Yale, then teaching in the Bay Area, Orr Marshall received a Japanese government scholarship to study at the National University of Fine Arts in Tokyo and lived in Japan for five years. His art in various media often draws upon traditional and modern aspects of Japanese culture to reinterpret them from a personal viewpoint. And the Humboldt Arts Council Member Exhibition runs from Dec. 13th–Jan. 21st. The annual member show is a juried exhibition designed to highlight the fabulous art being produced by our artist members. This exhibit is eclectic, surprising and enjoyable. Also, a Holiday Sale offers artistic works from the whimsical to the exotic thru Dec. 31st. Artifacts from around the world and from the finest artisans of Humboldt County make for an intriguing shopping experience at the Museum Store. At the Morris Graves Museum of Art, 636 F Street, Eureka. (707) 442-0278

## KLAMATH

### Music

◈ The Ross Ragland Theater presents several shows this month:

On Dec. 1st, the Sonos Handbell Choir performs the most original handbell material available today, mesmerizing audiences with vibrant artistry in a musical experience like no other.

On Dec. 9th, the region's premier swing band, Esquire Jazz Orchestra, is back by popular demand. Esquire Jazz Orchestra delivers classic big band arrangements of standards by



The Pistol River Concert Association presents the Argentine band Los Pinguos on December 9th at 8 pm.

Glenn Miller, Artie Shaw and Harry James with swinging holiday flair.

On Dec. 14th–17th, a joyful community musical production of the beloved 1946 Frank Capra film, *A Wonderful Life*.

On Dec. 20th, Jefferson Public Radio and The Gaelic League presents Tomaseen Foley's "A Celtic Christmas."

All shows at 7:30 pm. The Ross Ragland Theater is at 218 N. 7th St., Klamath Falls. www.rrtheater.org

◈ The Linkville Players present Wendy MacLeod's contemporary comedy, *Apocalyptic Butterflies* thru Dec. 2nd. Set in a remote cabin in Maine, the play is a tender showcase of familial crisis turning into domestic bliss. 8 pm. At The Linkville Playhouse, 201 Main Street, Klamath Falls. (541) 882-2586

## UMPQUA

### Music

◈ The Roseburg Community Concert Association presents "The 57th Annual Winter Concert," on Dec. 2nd–3rd. The Roseburg Concert Chorale performs traditional Christmas carols and the "Christmas Oratorio" by Camille Saint-Saens. 7:30 pm and 3 pm. $7 general, $5 senior, $15 family. At the Jacoby Auditorium at Umpqua Community College, Roseburg. (541) 672-0494

◈ The Oregon Mozart Players offer a unique candlelight concert, "Holiday Baroque," on Dec. 10th. 7:30 pm. This concert celebrates the holiday season with traditional favorites by Bach, Handel, and others. The Oregon Mozart Players have been the Hult Center Resident Company for twenty years. Tickets at: Hanson Jewelers (Roseburg & Myrtle Creek), While Away Books, Harvard Ave. Drug, Sutherlin Drug, UCC Bookstore, or at the door. At Faith Lutheran Church in Roseburg. (541) 496-4546.

◈ UACT presents *Once Upon a Mattress* from Dec. 1st–17th. 7:30 pm, 2 pm on Sundays, $9 adults / $5 children 12 and under. At the Betty Long Unruh Theatre, Umpqua Community College, Roseburg. (541) 673-2125.

◈ The UCC Centerstage presents *The Subject Was Roses* on Dec. 7th–17th. Timmy Cleary returns home from his service in World War II, which seems to vindicate himself in his father's eyes for surviving the war, but his drinking and cursing disturbs his mother. His parents appear to be happy but the peace proves to be a facade. Soon old emotional wounds and unresolved marital problems resurface. $10. 7:30 pm and 2 pm. At the Jacoby Auditorium at Umpqua Community College, Roseburg. (541) 672-0494

# Recordings *From p. 29*

**Bluegrass & Old-Timey**

**Sam Bush**, *Laps in Seven*, (Sugar Hill)
**Crooked Still**, *Shaken By A Low Sound*, (Signature Sounds)
**Casey Driessen**, *3D*, (Sugar Hill)
**Anne & Pete Sibley**, *Will You Walk With Me*, (self-produced)

**Instrumental**

**Peter Ostroushko**, *Postcards*, (Red House)
**Ricky Skaggs and Kentucky Thunder**, *Instrumentals*, (Skaggs Family Records)

**British Isles**

**The Eighteenth Day of May**, (Hannibal)
**Karen Matheson**, *Downriver*, (Compass)
**Mick McAuley & Winifred Horan**, *Serenade*, (Compass)
**Pauline Scanlon**, *Hush*, (Compass)
Various, *Scotland: The Music & The Song*, (Greentrax)

## Eric Teel

JPR Program Director/*Open Air* Host

2006 seemed to me to be a year full of great songs, but relatively few great full CDs. Thanks to a couple of late-year releases, the pick for best album came down to two standouts for me, and I give the nod to *'Till the Sun Turns Black*, by **Ray Lamontagne** (RCA). Start to finish, this album has a timeless sound that never seems to get old. A beautiful voice mixes here with a production sense that never overpowers. Absolute perfection. And to think this guy was making shoes until hearing a Stephen Stills song that inspired him to walk out and pursue music! A very close second was *Continuum*, by **John Mayer** (Aware). Mayer is already enjoying the fruits of a promising pop music career, but this album shows his true merit as both a songwriter and a guitarist, moving his quickly maturing sound into the world of soul. Next on my list is *People Gonna Talk*, from **James Hunter**, another – you guessed it – soul singer. Hunter, who penned all 14 tracks on the album manages to conjure the classic soul sound so authentically, you'd swear this came out in 1955. In the world music realm, the standout this year was *Jehro* (Superfruit), the eponymous CD from the French singer who blends myriad influences into a music that's been called "Carribean *Soul.*" Other highlights this year (in no particular order): **Mark Knopfler/Emmylou Harris'** *All The Roadrunning* (Warner Brothers), **Teddy Thompson's** *Separate Ways* (Verve Forecast), **Bruce Hornsby's** *Intersections* boxed set (RCA Legacy), **Peter Bradley Adams'** *Gather Up* (High Wire), **Michael McGoldrick's** *Wired* (Compass), and **Flook's** *Haven* (World Village) JM

# As It Was

*Stories from the State of Jefferson*

## Lindy's on Highway 99

**Dawna Curler**

These days your best chance of dancing to big name country-western entertainers in Southern Oregon is at the annual Britt Festivals or at one of the local county fairs in the summer.

But in the 1950s it was Lindy's on Highway 99 south of Roseburg, Oregon. Lindy's was the region's legendary honky-tonk and a frequent stopover for the likes of Hank Williams, Johnny Cash, Jerry Lee Lewis and Bob Wills and his Texas Playboys.

Opened in 1945, it was originally called the "Dutch Mill" because the building looked like an old-world windmill. But the Dutch Mill dance hall had a rowdy...and seedy...reputation. Rumors told of an upstairs gambling den and bedrooms that rented by the hour.

Family man Herb Linder bought it in 1952, changed the name to Lindy's, tidied the reputation and focused on crowd-pleasing, country-western music.

For nearly a decade it was the honky-tonk of choice for many miles around. But by 1962, things had changed. The big performers stopped coming and Lindy's closed. Over the years it became an auction house, a flea market and even a furniture store. Today, part of Lindy's is an antique store; the rest is a pizza parlor and game arcade. But there's still entertainment to be found there: Every Thursday is Karaoke (ker-ee-OH-kee) night.

Source: Wyatt, Steve M. "Lindy's, the House that Hooch Built," *Table Rock Sentinel*, March/April 1993. Lindy's Tower Antique Mall staff, phone conversation with the author, March 25, 2005.

## Jumpoff Joe Creek

**Marjorie O'Harra**

Drive along Interstate 5 and you drive past...and through...some of Oregon's most colorful history. Often, the best stories are found in the place names you see on the road signs. Take for instance "Jumpoff Joe Creek," located a few miles north of Grants Pass, Oregon.

In 1828, a young man named Joe McLoughlin was traveling through Southern Oregon with a party of trappers who had set up camp on the banks of a small stream. Joe was late getting into camp, and in the darkness, he fell over the edge of a cliff. He later died as result of his injuries. The stream, by common reference, thereafter retained his name and ill-fated action.

Joe was the son of one of Oregon's most famous residents: Dr. John McLoughlin, chief agent of the Hudson's Bay Company at Fort Vancouver, who is fondly and officially referred to as the "Father of Oregon." He even has a Southern Oregon peak–Mt. McLoughlin–named in his honor. While Joe didn't live quite long enough to get the chance to match his father's fame or notoriety, he did come close. He had a creek named after him.

Source: *Oregon Geographic Names* and www.endoftheoregontrail.org

## An Active Senior Citizen

**Marjorie O'Harra**

These days, active senior citizens abound. We think nothing of them flying airplanes, running marathons and living healthy, productive lives well into their 80s and beyond.

But in 1946, Stella Patterson did something remarkable even by today's standards; and downright amazing for her time.

Stella was an author living in San Francisco where she enjoyed concerts, lectures, parties–the refinements of city life. One day, she decided she would leave it all to spend a year in a cabin on her mining claim along the Klamath River in the Siskiyou Mountains of northern California. Stella Patterson was 80 years old.

Life alone in a remote cabin meant taking chances. There were terrible storms, rattlesnakes, and an encounter with a mountain lion. But there were also wonderful experiences with the changing seasons, the garden flowers, good neighbors in the hills, and endearing characters–like Frenchie, a garlic-nibbling, book-reading fellow of questionable background, and Millicent, a little Karok Indian girl who loved to read Emily Post.

At the end of her year–on her eighty-first birthday–Stella concluded that she wanted to continue this good life close to the soil, and so she stayed on, eventually writing a book about her experiences titled *Dear Mad'm* (madame).

Source : *Dear Mad'm* by Stella Patterson

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*As It Was* is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series chief writer and script coordinator is Dr. Craig Stillwell a Ph. D. in History from the University of Notre Dame, now an instructor at Southern Oregon University. The team of writers includes published authors, university students and staff members from other historical societies in Southern Oregon and Northern California. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*; and during *The Jefferson Daily* on *Classics & News* and *Rhythm & News*.

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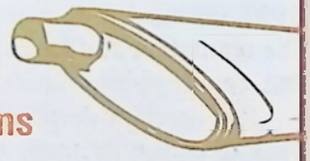
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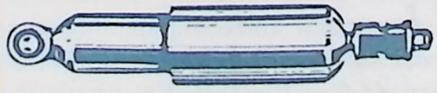




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